Canon

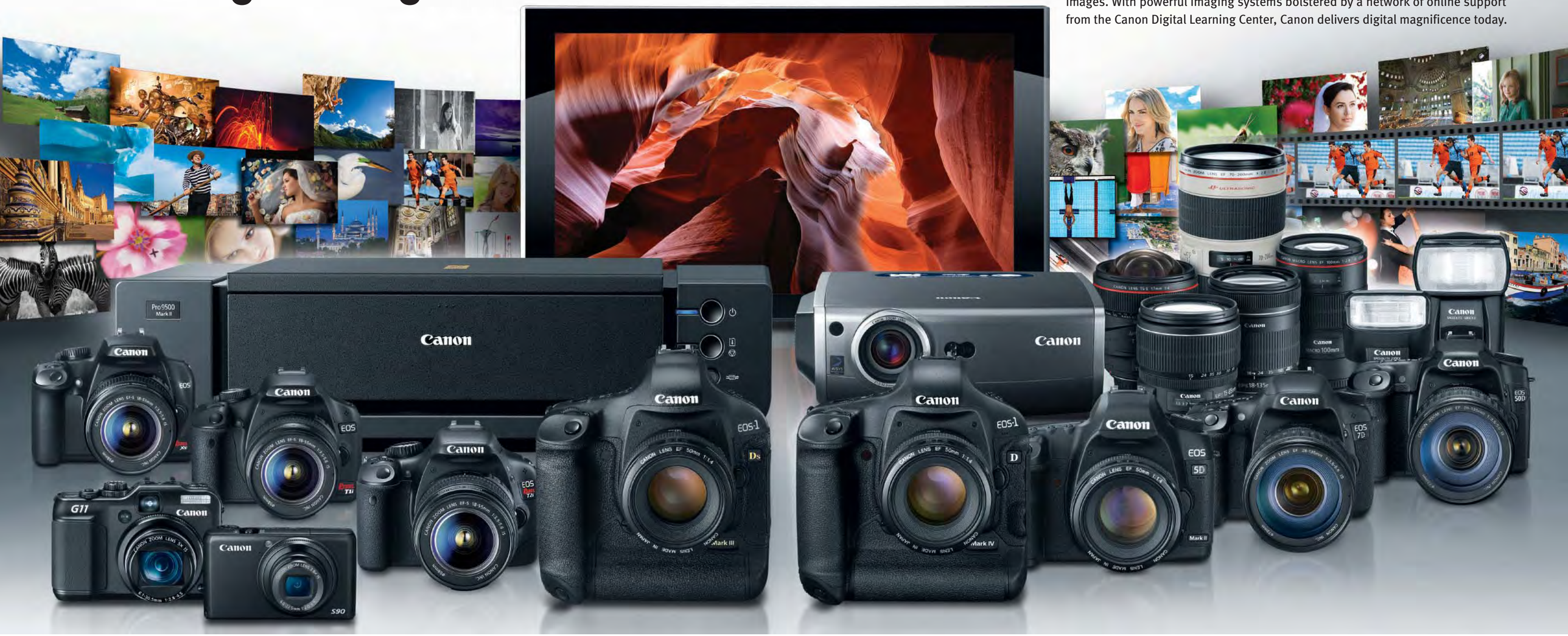
EOS System

SPRING 2010

usa.canon.com/eos

Canon: Digital Magnificence

For the best combination of technology and performance, there's nothing like the EOS system. No matter the photographer, no matter the situation, the EOS system delivers with Canon designed and produced sensors and processors that work in concert with proven camera and lens designs for the best photographic performance. EOS products are complemented by a range of Canon systems including compact PowerShot cameras, a wide array of printers and projectors and even software solutions. This technological synergy not only creates a comprehensive photographic solution, it makes better images. With powerful imaging systems bolstered by a network of online support from the Canon Digital Learning Center, Canon delivers digital magnificence today.



EOS SLR CAMERAS

Rugged construction, photographer-friendly features, and compatibility with the entire line of EF lenses and EOS accessories make Canon EOS SLR benchmarks for performance, ease of use, and quality.

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EF LENSES

A unique blend of hyper-advanced optical, microelectronics, and precision manufacturing technologies, EF lenses are perfected in Canon's laboratories and proven in the field.

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SPEEDLITES

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EOS SYSTEM ACCESSORIES

Canon accessories are the best way to enhance EOS system performance and get the most out of EOS SLR cameras. There are solutions for virtually any shooting situation.

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PHOTO PRINTERS

From large format to 4" x 6" prints, Canon's imagePROGRAF, PIXMA and SELPHY photo printers enable photographers to produce professional-grade photoprints simply—almost anywhere, anytime.

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PROJECTORS

The REALiS Multimedia Projectors from Canon feature LCOS (Liquid Crystal on Silicon) technology and AISYS (Aspectual Illumination System) Optics, raising the bar for quality in presentation.

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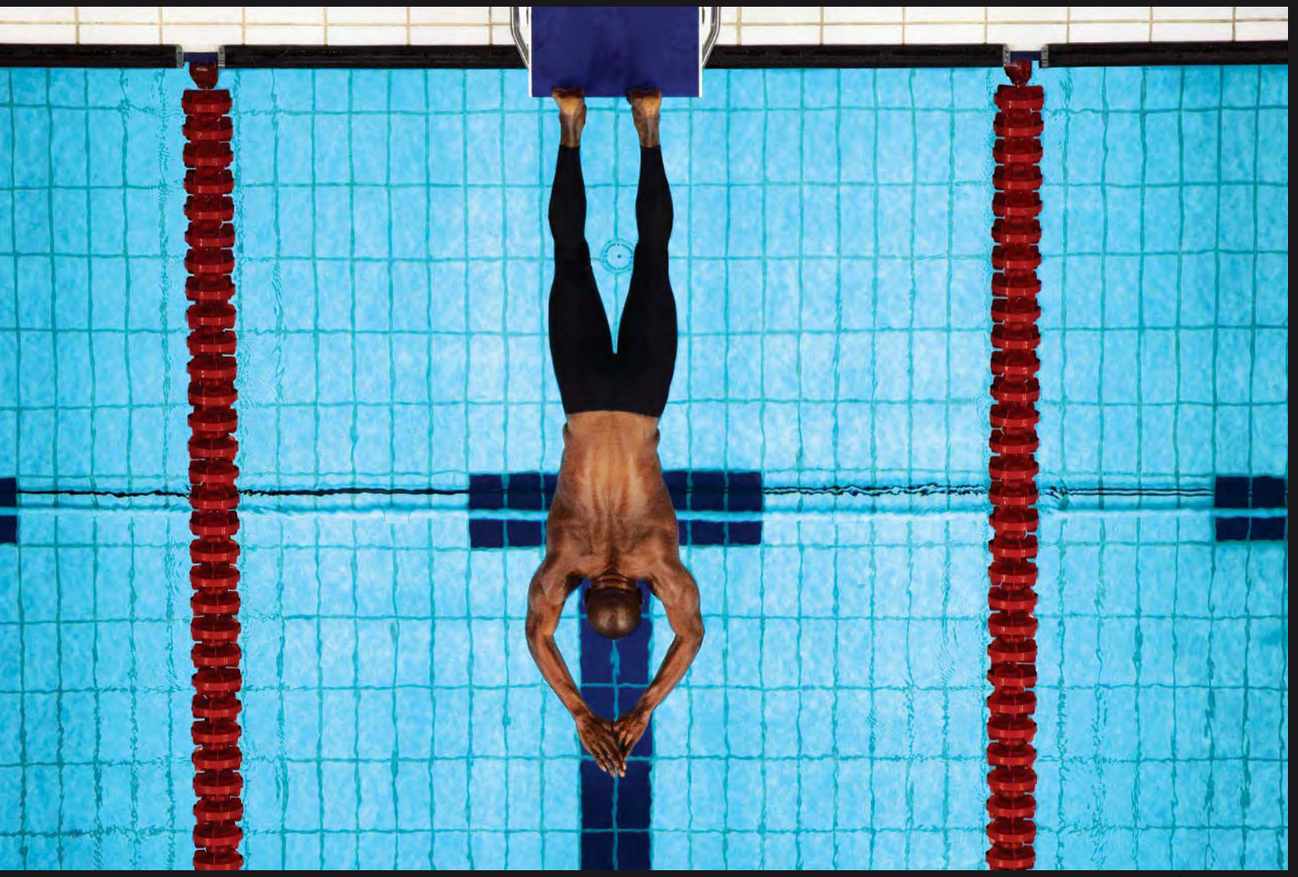

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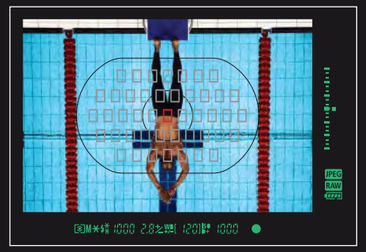
EOS SLR TECHNOLOGY

The history of Canon EOS SLR cameras is brimming with examples of technological innovations that have set new industry standards for performance and usability. And yet, at Canon, technology is never an end in itself. Every technological advance must yield tangible benefits to the user. Does a new feature enable the camera to more quickly and faithfully respond to the photographer's will? Does a new material or process improve the camera's long-term reliability? Canon EOS advancements endure because they enhance the photographic experience, whether you are a seasoned professional or new to SLR shooting. Put simply, Canon EOS SLR technologies are impressive because of the quality of the images they enable you to create.

Autofocus Technology

The best autofocus system is comprised of the ultimate combination of accuracy and speed. And for that combination, there's nothing like the AF



systems found in EOS SLRs. With cutting edge technical innovations, EOS cameras always feature the latest in AF performance, raising the bar with each successive camera introduction. Top EOS SLR cameras use an extraordinary 45-point high-density Area AF system that provides a large AF coverage area, but also the greatest range of control over focusing point selection. The focusing point can be selected automatically by the camera (based on high-speed microcomputer analysis of image content) or manually by the user. Select EOS cameras feature up to 39 cross-type AF points that provide both vertical and horizontal sensitivity, guaranteeing the same optimal performance no matter the camera's orientation. To maintain focus, advanced Canon focus tracking technology helps to retain the accuracy of the initial AF setting, no matter how fast the subject is moving. High-speed microcomputers use advanced algorithms that ensure fast and accurate AF performance under a wide variety of conditions. Focus tracking modes include single point AF, Spot AF (which narrows the area used by the AF line sensor, helping to reduce detection errors that occur from near and far objects when aiming at small subjects), and AF point expansion, where AF points surrounding the one chosen can assist when the subject becomes unfocused. Canon's AF systems also detect the type of light source and automatically compensates the focus by taking into account artificial lighting sources and making appropriate adjustments.

AF Technology *— The EOS 7D features an all cross-type 19-point AF system with AI Servo II AF that precisely tracks subject movement for sharp, accurate focus almost every time.*

AF Modes

Canon EOS cameras feature a number of dedicated autofocus modes designed to enhance reliability in specific shooting situations. ONE-SHOT AF mode is ideal for static subjects — the camera rapidly selects the optimum focusing point, and the subject is instantly brought into focus even if it is off-center. AI SERVO AF/AI SERVO II AF mode is excellent for moving subjects. Aided by a highly intelligent predictive focusing algorithm, it precisely tracks subject movement across the wide AF coverage area, automatically shifting the active focusing point vertically and horizontally as required. AI FOCUS AF mode, in which the camera automatically decides between ONE- SHOT and AI SERVO AF modes based on subject movement, is ideal for shooting unpredictable subjects. The new AI SERVO II AF, found on the EOS-1D Mark IV and EOS 7D, uses new algorithms for even better predictive focus tracking performance when shooting subjects with unpredictable movement. Even difficult, high-magnification subjects, such as a flower in a breeze are captured accurately with a Canon Macro lens using these new tracking algorithms.

10 Frames Per Sec

10 fps *— This highly responsive AF technology contributes to the rapid continuous shooting capability of EOS SLR cameras —a maximum of 10 fps (frames per second) with the EOS-1D Mark IV & EOS-1v equipped with Power Drive Booster.*

High-Speed Shooting

EOS SLR cameras have always been associated with speedy operation. Certain Canon EOS cameras offer 10 frames-per-second continuous shooting, up to 28 RAW files or 121 full-resolution JPEGs. Canon provides other aspects of camera responsiveness as well: the speediest EOS has a minimum lag time of 40msec, an 80msec viewfinder blackout time (at speeds of 1/60th and above), shutter speeds up to 1/8000 sec., and a flash sync as fast as 1/300 sec. when used with EOS Speedlites. Dedicated, quiet low-speed modes and self-timers add flexibility to speed.

Diverse AF Shooting Options

Beyond the AF modes supported in each EOS camera, Canon developed a number of AF options to further enhance customization and creativity. Certain Canon models can register original AF points' "Home Positions" and represent them in both horizontal and vertical shooting positions, suitable for shooting in situations where compositions are retained from shot to shot. For more flexibility, the new Canon Zone AF system is particularly useful when the subject is off-center. One of five distinct focus zones can be chosen and the optimal point can be selected from there. In addition to these modes, certain EOS cameras' AF systems can be further customized via the Custom Function Menu. Parameters such as initial focus point, AF beam control, AF zone expansion, AF Stop and more can be selected and refined to suit the photographer and the situation.

Viewfinder

100% Viewfinder

No matter the camera's specifications, a clear, bright viewfinder is the photographer's first tool for great images. Canon innovates with their viewfinders, especially with the viewfinder in the EOS-1D Mark IV, EOS-1Ds Mark III and EOS 7D, by offering Approx. 100% viewfinder coverage , and several EOS SLRs have a larger pentaprism for higher viewfinder magnification, these cameras offer the best view of any EOS Digital to date. All EOS Digital SLR cameras offer dioptric correction and several EOS SLRs have a number of different viewfinder accessories, including up to 11 different focus screens available for most any application.

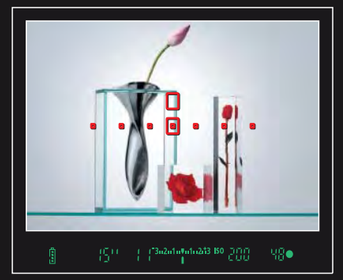
Intelligent Viewfinder

Intelligent Viewfinder

A new Canon technology, the Intelligent Viewfinder, found on the EOS 7D, is a transparent LCD in the viewfinder that superimposes a variety of shooting information at the push of a button. Whereas with other EOS cameras' viewfinders the representation of AF points and metering areas are static, with the EOS 7D's Intelligent Viewfinder, they can be displayed, adjusted, or hidden, in camera, with ease. This means less distraction and more clarity to view the image in its entirety. The Intelligent Viewfinder includes a Grid Display and in Spot metering mode, the specific area metered is shown.

Dual Axis Electronic Level Sensor

Among the newest and most useful features developed by Canon for the new EOS 7D, the brilliant new Dual Axis Electronic Level display aids in achieving perfectly oriented shots. Visible in the viewfinder and on the camera's LCD, in both Live View mode or as a standalone, and capable of displaying both roll and pitch in 1° increments, the Dual Axis Electronic Level Sensor is invaluable for architecture, macro photography, video, or any situation where critical composition is important.



Viewfinder display with Intelligent Viewfinder.

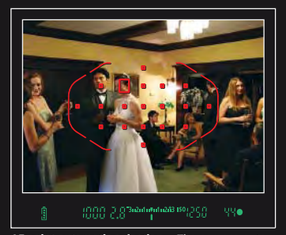
View of rear LCD monitor with Live View.

Unparalleled Exposure Control

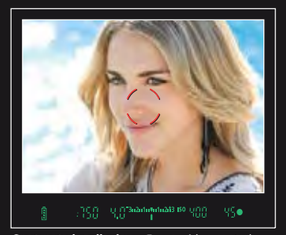
63 ZONE Dual-Layer Metering

Canon EOS SLR cameras incorporate advanced exposure control systems, offering the photographer exceptionally precise AE (auto exposure) with a wide range of metering options. Full-frame Evaluative metering incorporates the camera's multi-zone sensor reading with specific focusing point data. The onboard microcomputer compares input from all zones and calculates optimum exposure. While Evaluative metering helps to assure excellent results in even the most challenging lighting situations, advanced photographers can choose from among several additional metering options. Center-weighted metering is available for those who prefer a more traditional pattern. Partial metering limits readings to sensor zones in the center of the image area, giving the photographer more area-specific control. Spot readings can be taken at the center of the frame area or, with some models, linked to an AF point. With certain EOS cameras, up to eight separate Spot meter readings can be recorded and averaged. For the EOS 7D , Canon developed the new multi-layer 63-zone iFCL (intelligent Focus Color Luminance) Metering System to incorporate the color wave-

Intelligent Viewfinder – Change your viewfinder display to match any situation.

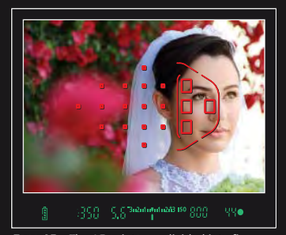


AF point automatic selection *– The camera automatically chooses the correct AF point.*

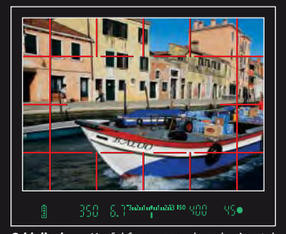


Spot metering display *– Focus with a central, circular zone for accurate exposure control.*

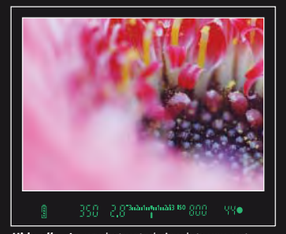
AF point expansion *– Focus with a selected AF point and points surrounding it. Great for moving subjects.*



Zone AF *– The AF points are divided into five focusing zones, useful for off-center shots.*



Grid display *– Useful for scenes where horizontal or vertical lines are stressed, such as architecture.*



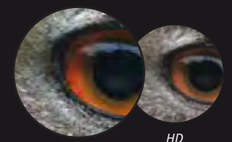
Hide all *– An unobstructed view lets you get close to your subject and capture detail.*

AI Servo AF tracking display *– Provides instant feedback of AF points tracking a moving subject.*

Spot AF *– Focuses on an even smaller area for precise focus on small subjects.*

EOS Full HD Video Advantage

FULL HD 1080



Full HD *HD*

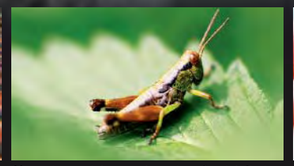
Full HD Video *– Many EOS SLR cameras capture Full HD video at 1920 x 1080 resolution for exquisite detail and sharpness.*

Interchangeable EF/EF-S Lenses *– Creative opportunities are at your fingertips thanks to Canon EF/EF-S Lenses and its wide range of lenses including fish-eye, macro and tilt-shift lenses.*

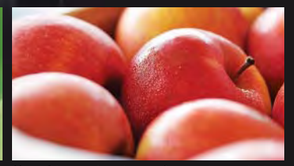
Outstanding Color and Detail *– The quality of images captured with EOS SLR cameras holds true for both stills and video, even in low-light.*

Fisheye lenses impart an extraordinary perspective and angle-of-view far beyond the limits of human vision.

Tilt-shift lenses allow you to control the area of focus.

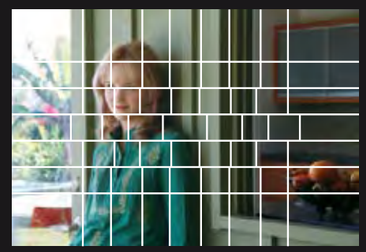


Macro lenses let you get up close for detailed shots of small subjects.



Use wide-aperture lenses for greater control over depth-of-field.

length surrounding the chosen focus point to help ensure more natural color rendition. Flash photography with EOS Systems also benefits from the extraordinary exposure control technology Canon has created. E-TTL (Evaluative Through-The-Lens) and E-TTL II autoflash systems work in combination with the camera's multi-zone metering sensor to help take the guesswork out of flash photography. The camera performs instantaneous calculations based on readings from the preflash, ambient lighting conditions and assessment of subject location to determine the optimum flash output and exposure settings. With E-TTL II, the calculations also incorporate distance information from compatible EF lenses, enabling the system to better handle dark, light and highly reflective subjects. Resulting images can have a virtually perfect balance between ambient light and flash illumination, even in complicated lighting situations and compositions.



63-zone Metering System *— Canon's sophisticated 63-zone Evaluative metering system considers not only the active focusing point but also a range of metered values from adjacent areas to determine correct exposure even in difficult lighting.*

EOS Full HD Video

EOS Movie FULL HD

Select EOS cameras which feature Full HD video capture offer the enhanced image quality, smooth frame rates and adaptive exposure compensation necessary in professional movie making tools. Shooting video with a large sensor camera (EOS 5D Mark II's full-frame CMOS sensor is 36.0 x 24.0mm), it's simple to take advantage of the image quality and characteristics that are intrinsic to SLR photography. It increases flexibility for the photographer in that it also allows for full use of Canon EF lenses, including wide-angle, macro, super-telephoto, tilt-shift and fisheye, providing a wealth of depth-of-field and other creative shooting options once reserved only for still photography. Combined with their size, image quality and flexibility, EOS SLR cameras with Full HD video capture are all-in-one, multimedia image-capturing tools. Not only can one take advantage of the SLR's range of ISO sensitivities, it's simple to exert full control over exposure and depth-of-field, which can have a profound effect on the mood of the moving image. And it's all as easy as the press of a button. All Live View AF features can also be used in shooting video and playback modes are available in-camera, with sound. With select models, EOS Full HD video movies can be captured at 1920 x 1080 resolution at 24, 25 or 30 frames per second (fps), for up to 4GB per clip. Movies are saved as MOV files and can be viewed in Full HD with HDMI output. Other recording sizes include HD at 1280 x 780 (50/60 fps) or SD/VGA at 640 x 480 (50/60 fps).

Select EOS cameras offer flexible manual exposure control for their movie modes, allowing for complete creative control for the shooter. In Manual mode, users can control depth-of-field and sense of motion, creating gorgeous background blur. Exposure can be determined and set even in complex lighting situations, maintaining the same look and feel throughout an entire scene, not just the initial shot, and minimizing audible camera noise that can occur when the aperture changes due to exposure adjustment mid-clip.

All EOS cameras with HD recording feature a built-in microphone for simple mono recording. On some models, stereo sound can be recorded through an external microphone. Additionally, with select models, still images can also be captured in full resolution while shooting movies. It's as simple as pressing the shutter button while recording, and the supplied image can be modified as would any other recorded still. Simple editing can even be done in-camera, and movies can be played on HD televisions by using a USB AV cable, or HDMI. (more information at: usa.canon.com/fullhd)

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Canon CMOS Sensor

Taking advantage of its own proprietary technologies, Canon develops and produces its own CMOS sensors. Unlike CCD sensors, CMOS sensors convert and amplify signals before they are transferred to the image processor, enabling them to produce exceptionally clean image data and reduce power consumption by as much as 90%. Data transfer speeds are increased by using multi-channel signal paths that dramatically improve the camera's responsiveness. Canon's CMOS sensors incorporate a unique on-chip noise reduction technology to deal with both fixed pattern and random noise. In addition, a multilayer low-pass filter is placed in front of the sensor to isolate false colors that the sensor may detect. Then, Canon's own DiG!C Image Processor processes the image to help eliminate those colors while retaining full detail. CMOS sensors can also be fabricated to full-frame 35mm dimensions, an important consideration for photographers who wish to use their lenses without a conversion factor. Canon's CMOS sensors deliver outstanding resolution and signal purity, making them ideal for the most critical photo or video applications.

Full-Frame Canon CMOS Sensor

FULL FRAME CMOS

The Canon-manufactured full-frame CMOS sensor delivers professional performance with digital convenience. EOS Digital SLR cameras with full-frame sensors, found on the EOS-1Ds Mark III and EOS 5D Mark II, do not require a focal length conversion factor common to other digital SLR cameras on the market. Instead, they deliver the same angle-of-view as 35mm film cameras, so the working distance to the subject, with a given lens, is the same as it would be on film. Since you can use EF lenses on either 35mm film cameras or Canon Digital SLR cameras with the same results, the switch from film to digital is truly seamless. Full-frame sensors provide greater control over depth-of-field, which helps to create beautiful background blur, perfect for portraits. The large sensor area also helps to enable a marked reduction in noise levels at all ISO values. When combined with high resolution and smooth gradation from highlights to shadows, Canon digital SLR cameras with full-frame sensors produce images that rival those taken with professional medium-format and large-format film cameras. For maximum control and dependable performance, the choice is simple—Canon full-frame Digital SLR cameras.

EOS-1Ds Mark III Full-Frame CMOS Sensor (actual size)

When using the same lens with different cameras, the angle-of-view varies depending on the sensor size.

Effective Light-gathering

The EOS-1Ds Mark III and 5D Mark II sensors have 21.1 effective megapixels and the EOS-1D Mark IV has 16.1 effective megapixels. Individual pixel size on the EOS-1Ds Mark III's and 5D Mark II's sensors are 6.4µm, and the EOS-1D Mark IV's sensor is 5.7µm. By optimizing the gap between the on-chip microlenses and improving the fill factor (photodiode area divided by total pixel size) of each pixel, light-gathering efficiency has been improved.

High ISO *– Whether shooting stills or video, Canon EOS SLR cameras capture silky-smooth low-noise images that are sharp with a wide dynamic range of color and tone, even at high ISO speeds.*

DiG!C 4 / DiG!C III Image Processor

DiGiC 4

Developed to maximize performance between capturing and recording stages of digital photography, the DIGIC 4 and DIGIC III Image Processors by Canon use advanced signal processing technologies to dramatically enhance image quality and deliver a more intuitive, responsive camera. The DIGIC 4/III Image Processors work in concert with Canon CMOS sensors to achieve even higher levels of performance, with high-end EOS cameras incorporating Dual DIGIC 4 Image Processors. Signal processing algorithms work with the multi-channel signal from the sensor and the high-speed DDR-SDRAM buffer to deliver significantly improved camera response. Power consumption has been further reduced for even longer battery life. Color reproduction, noise reduction in low light situations and reproduction of fine detail are all significantly improved. In addition, the latest Dual DIGIC 4 Image Processors speed up all operations such that a number of processor intensive features are possible. Canon technologies like Face Detection Live mode, Full HD and HD movie recording, Lens Peripheral Illumination Correction and Auto Lighting Optimizer are all possible thanks to the power afforded by the amazing DIGIC Image Processor.

**Standard output sensitivity. Recommended exposure index.*

Extensive ISO Range*

EOS SLR cameras feature an extensive ISO range for greater flexibility in diverse photographic situations. The EOS-1D Mark IV features the breathtaking ISO range of ISO 100-12800 (L:50, H1: 25600, H2: 51200, H3: 102400)! Even at higher ISO settings where one might expect to see a higher degree of noise, the renowned Canon CMOS sensor and noise reduction system work to ensure superb image quality. Accordingly, even the most critical photographers can use EOS SLR cameras with confidence, no matter the light.

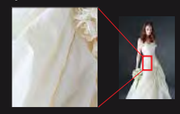
Taken with the EOS-1D Mark IV.

Advanced 14-bit A/D Conversion

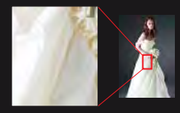
EOS Digital SLR cameras employ 14-bit converters to process the output of the imaging sensor. Compared to the 12-bit converters used in most digital cameras, the Canon design helps ensure smoother tonal transitions, more natural gradations, and superb color fidelity. RAW images are recorded at 14 bits so that processed 16-bit TIFF images contain the full range of tonal values captured by the sensor.

Highlight Tone Priority

Loss of highlight detail is one of the greatest concerns for photographers shooting digitally in brightly lit and contrasty situations. Canon's Highlight Tone Priority function calculates the exposure to expand the image's dynamic range so that more detail is preserved in highlights. This renders a more continuous tone image without blown highlights, and helps to save time in postprocessing for highlight retrieval.



Highlight Tone Priority: ON



Highlight Tone Priority: OFF

Lens Peripheral Illumination Correction

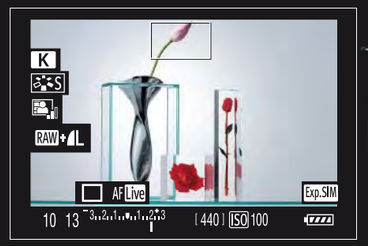
Another feature available in Canon's newest EOS Digital cameras is Canon's Lens Peripheral Illumination Correction feature. Taking into account the lens in use, this feature automatically brightens the light level at the four corners of the composition where light falloff may have occurred. Peripheral illumination characteristics and correction data are detected automatically on a number of Canon lenses and can be entered manually through Canon's EOS utility software. This function can be applied when shooting to JPEG images, and in post-processing with RAW images.

Auto Lighting Optimizer

One of Canon's newest technologies, the Auto Lighting Optimizer, automatically corrects image exposure to help ensure accurate brightness and contrast. It can actually brighten areas of the composition while maintaining highlight details and accurate exposure in others, or darken areas of composition while maintaining brightness and shadow details in others. This remarkable feature is available as both an automatic feature in Full Auto and Creative Auto shooting modes, and can be used and fine-tuned in other modes. The Canon Auto Lighting Optimizer ensures beautifully exposed images that require little to no post-production work.

Auto Lighting Optimizer OFF

Auto Lighting Optimizer ON



Live View Function *– With Live View Function, images can be composed and captured from the camera's LCD monitor.*

10x magnified view.

Live View Function

LiveView MODE

Canon's spectacular Live View shooting is now available through most of the EOS Digital models. Live View Function, where the photographer can compose and shoot directly from the camera's LCD is an indispensable feature for creative photography in any number of situations. It enables the photographer to zoom in and navigate the composition 5x or 10x normal size, while enabling critical focus and allowing more attention to detail. Users can even choose a grid overlay, perfect for architectural photography. In the studio, Live View Function can be used remotely (via a computer) through the camera's USB connection, or wirelessly if the optional Wireless File Transmitter is used.

Live View Focusing

Canon's Live View Function include 3 focusing modes: Quick mode, Live mode, and Face Detection Live mode. In Quick mode, One-Shot AF is set automatically and the AF point is selectable even while the Live View image is displayed. In Live mode, AF can be started by pressing the AE button for either AF mode. In Face Detection Live mode, the largest face near center is detected initially, but the Multi-controller can be used to select any face detected.

Superb Ergonomics and Custom Functions

Refined ergonomics and smooth operability are Canon EOS traditions, and even with the unavoidable complexities involved with digital capture, Canon's EOS interface design puts the most frequently used controls where they make the most sense—in the hands of the photographer. Operation is enhanced by Custom Functions, a concept pioneered by Canon. Custom Functions enable photographers to tailor features and operating functions to suit their own shooting style, or to optimize camera performance for specific subjects or shooting conditions. Whether customizing a shutter speed range, specifying the parameters of bracketing, or specifying the preferred type of flash metering, to name a few, photographers have literally hundreds of choices in how they want their EOS Digital SLR to operate. Canon is unique in its in-house capabilities. Canon's ability to rapidly develop and manufacture proprietary ASICs (Application-Specific Integrated Circuits) eliminates dependence on common "off-the-shelf" components, and enables the fast deployment of new, innovative solutions in digital camera design. Canon EOS Digital SLR cameras thus incorporate advanced sensors, processors, and other key components. Combined with Canon's unequaled electromechanical and optical design know-how, these digital technologies make EOS simply the finest digital SLR system anyone can own.

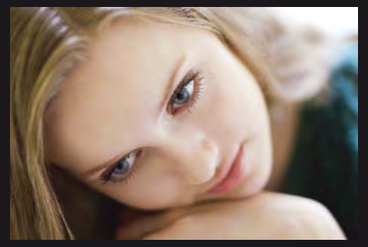
Picture Style Technology

Picture Style

With the myriad of features and settings available, even the best photographer might occasionally have doubts as to whether all of the camera settings are optimal for the shot. Canon's ingenious Picture Style feature comes to the rescue, providing a number of user-friendly presets, including standard, neutral and landscape, giving the ability to fine-tune the images the camera produces. They enable the photographer to make optimal choices based simply on the type of shooting. These presets can be used in much the same way one would use different types of film, and more can be created using Canon's included Picture Style Editor Software. Individual camera settings—such as sharpening, contrast, color tone, and saturation can be overridden if need be.

Landscape *– Great for shooting nature scenes and blue skies, this setting enhances the blues and greens typical in landscapes, and enhances saturation, contrast and sharpening.*

Monochrome *– This setting emulates the color filters of silver halide film for bold black and white images and allows for red, green and other types of filter work.*



Portrait *– The perfect setting for photographing people, the portrait setting adds warmer skin tones with a slight boost in contrast and in-camera sharpening.*

Flexible Shooting Modes

Most EOS models with a Mode Dial let photographers select from a variety of preprogrammed shooting modes, making it easy for even novice shooters to get professional-looking results. When you want the camera to make all the decisions for you, choose one of the Image Zone shooting modes. For greater control over camera settings, including full manual operation, select from the Creative Zone.

Maximum Durability and Performance

Hold a Canon EOS SLR in your hands. The look and feel of quality and reliability are the result of decades of camera-making experience and these translate to real-world performance and durability second to none. The newest EOS-1D class professional SLR cameras, for example, feature bodies made of coated cast magnesium alloy, which, while light in weight, deliver outstanding strength, rigidity and electromagnetic shielding. Furthermore, the body is extensively gasketed and sealed, making the cameras exceptionally water and dust-resistant. These are truly cameras built to take on the some of the world's harshest shooting conditions.

Weatherproof *– Select EOS cameras feature dust and weather-resistant bodies. EOS 7D shown.*

Advanced RAW + JPEG Recording

Best described as "digital negatives", RAW images contain pre-processed image data as captured by the sensor and, with post-processing, they yield the highest image quality possible from a digital SLR. While professionals and advanced amateurs will often prefer to shoot in RAW mode, JPEG images take up significantly less storage space and are often more immediately pleasing to the eye, thanks to Canon's compression and optimization protocols. With Canon's EOS Digital SLR cameras, you can capture images in a number of RAW or JPEG modes, depending on the camera's sensor, as well as record numerous combinations of RAW and JPEG images simultaneously.

EOS Integrated Cleaning System

EOS | Integrated Cleaning System

Canon has designed an Integrated Cleaning System with a Self Cleaning Sensor Unit customized to the specifications and performance characteristics of each EOS Digital SLR camera that helps combat stray dust that can enter the camera when changing a lens or when out in the field. The front surface of the sensor's IR-cut/Low-pass filter cleans itself automatically with ultrasonic vibrations every time the camera is turned on or off. Removed dust adheres to material around the filter to help it stay off. With DPP, dust missed by the cleaning unit can be captured by Canon's Dust Delete Data Detection and can be erased from the image file.

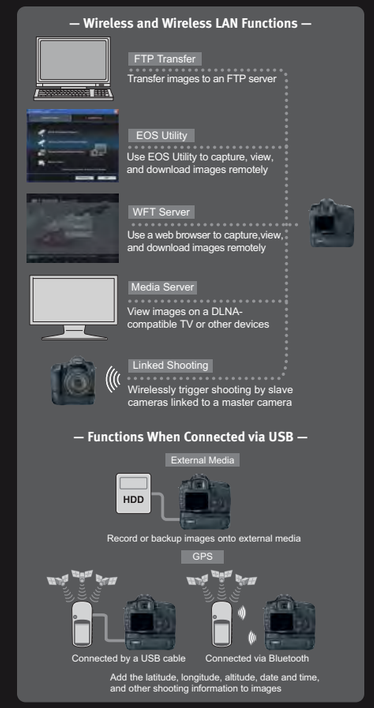
Self Cleaning SENSOR UNIT

Wireless Transmitter Technology

As quickly as the digital SLR has become commonplace in the hands of professional photographers and enthusiasts alike, so too has wireless communication between the SLR and external components. The EOS series has a number of dedicated Wireless File Transmitters that keep the camera connected to the wireless world, simply, with tremendous speed. Whether connected through a port on the side of the camera, or incorporated into a camera-integrated design — some units serve as an auxiliary hand grip — Canon Wireless Transmitters can connect securely to Local Area Networks (LAN) wirelessly (with a range up to approximately 500 feet) or directly, and can connect and upload to FTP (File Transfer Protocol) or dedicated WFT Servers.

The new WFT-E5A (EOS 7D), WFT-E2 II A (EOS-1D Mark IV, EOS-1Ds Mark III and EOS-1D Mark III) and WFT-E4 II A (EOS 5D Mark II) feature IEEE802.11a/b/g compatibility (Type-A/B/G), WPS compatibility, WFT Server Remote Live View, a camera linking function and Bluetooth connectivity.

Additionally, the WFT-E5A also includes a media server function. With select models, in WFT Server mode, up to three separate computers can access the camera's memory card using a standard web browser from anywhere in the world (Microsoft Internet Explorer®, Apple Safari®, etc.). Images can be selected from the browser window and dragged onto a computer's desktop or to a folder, which copies the full file to a computer. Remote


— Wireless and Wireless LAN Functions —
FTP Transfer
Transfer images to an FTP server
EOS Utility
Use EOS Utility to capture, view, and download images remotely
WFT Server
Use a web browser to capture,view, and download images remotely
Media Server
View images on a DLNA-compatible TV or other devices
Linked Shooting
Wirelessly trigger shooting by slave cameras linked to a master camera
— Functions When Connected via USB —
External Media
HDD
Record or backup images onto external media
GPS
Connected by a USB cable
Connected via Bluetooth
Add the latitude, longitude, altitude, date and time, and other shooting information to images

firing of the camera over the Internet is also possible. With the EOS 7D, a dedicated media server can also be created with DLNA (Digital Living Network Alliance) compliant devices, allowing numerous points of access to images instantaneously. EOS Utility Mode, or PTP (Point to Point) connectivity allows the photographer to connect a single camera to a computer for advanced two-way communication and professional tethered camera operation. WFT units can also connect to select GPS units, via the USB Host function, and have GPS information, altitude and time code added to each image's shooting data. External hard drives can be attached for direct recording or backup. Plus, select WFT models can be used as remote control receivers, allowing for wireless shooting and control, from a range of Wi-Fi enabled handheld devices including smartphones.

EOS REBEL T2i

The Evolution Continues.

The new flagship of the EOS Rebel line, the EOS Rebel T2i is an easy to use, lightweight SLR that's a joy to have, featuring a class-leading 18.0 Megapixel CMOS Sensor and improved EOS Movie mode with manual exposure control, expanded recording options and a movie crop function. With increased light sensitivity for low light photography and the speed to capture up to 3.7 frames per second, the EOS Rebel T2i is ready to go the minute it's picked up. Gorgeous photos and Full HD movies are as simple as the press of a button. It's simply the best Rebel Canon has ever created.

18.0 MEGA PIXELS CMOS · DiG!C 4 · ISO 6400 · 63 ZONE Dual-Layer Metering · EOS Movie FULL HD · FULL HD 1080 · Movie Crop · 3:2 WIDE 3.0" LCD Monitor · LiveView MODE · 3.7 Frames Per Sec · EOS Integrated Cleaning System · Picture Style · DIRECT PRINT · PictBridge · Hi-Speed USB

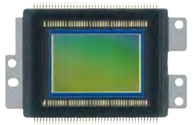
The Advanced Made Simple

Created to make advanced photography simple, the EOS Rebel T2i represents the latest of Digital SLR technology. Featuring Canon's "Digital Trinity" of a Canon CMOS Image Sensor, **DiG!C 4** Image Processor and industry-leading optics, EOS Rebel T2i also includes a sophisticated HD Movie mode that captures gorgeous Full HD movies with ease. Whether it's the high-resolution 18.0 Megapixel sensor, the advanced AF system working in combination with amazing Canon EF and EF-S lenses, the increased low-light sensitivity, or the powerful 3.7 fps ability, the technology in the EOS Rebel T2i ensures simplicity, speed and precision every time, and delivers stunning quality from the start. And it produces images, in print and on the screen, with sharpness, clarity and color accuracy that will inspire, every time.

High Image Quality

18.0 MEGA PIXELS CMOS · DiG!C 4

The EOS Rebel T2i has an 18.0 Megapixel CMOS (complementary metal oxide semiconductor) Image Sensor that captures images with exceptional clarity and tonal range, perfect for poster-sized enlargements or significant cropping. Its APS-C size sensor creates an effective 1.6x angle of view (compared to 35mm format). The Canon **DiG!C 4** Image Processor dramatically speeds up the EOS Rebel T2i's camera functions for intuitive operation, working in concert with the image sensor to achieve phenomenal levels of performance — up to 3.7 fps! Thanks to the **DiG!C 4** Image Processor, the EOS Rebel T2i offers other improvements as well: It employs a 14-bit converter to process the output of the CMOS Image Sensor. 14-bit conversion means smoother tonal transitions, more natural gradations and spectacular color fidelity.



CMOS Image Sensor

Wide Range ISO Setting and High Speed Performance

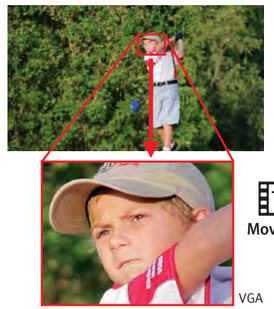
ISO 6400

The EOS Rebel T2i's sensor is designed to maximize each individual pixel's light gathering efficiency, enabling the camera to capture a level of detail missed not only by many other cameras, but likely the human eye as well. The EOS Rebel T2i features an expanded ISO range up to 6400 (ISO 12800 expanded), making shooting possible in situations previously unthinkable without flash. And while an increased sensitivity to light enables shooting in dim light, the EOS Rebel T2i also shines when shooting action. With a 9-point AF sensor, a top shutter speed of 1/4000 sec, plus the ability to shoot up to 3.7 frames per second, the EOS Rebel T2i is as happy on the soccer field as it is in the living room.

Full HD Video Recording

FULL HD 1080

The EOS Rebel T2i captures HD video at a number of resolutions and frame rates for numerous applications, from home movies to professional shoots and everything in between. It can even capture 1920 x 1080 Full HD video at frame rates of 24 (23.976), 25 or 30 (29.97) frames per second. It allows for full manual control over exposure and depth-of-field, which can have a profound effect on the mood of the moving image, and — in a first with Movies on an EOS camera — when shooting an SD quality movie (640 x 480) the EOS Rebel T2i can crop or magnify up to 7x the regular frame. Sound is recorded either through the



Movie Crop

VGA

EOS Rebel T2i's built-in microphone or through an external microphone connected to the EOS Rebel T2i's microphone input terminal.

Metering System

63 ZONE Dual-Layer Metering

The EOS Rebel T2i features a 63 zone, Dual-layer metering sensor designed to compliment the 9-point AF system. By taking into account the scene's color and luminosity surrounding the chosen AF point(s), this system delivers an entirely new level of metering accuracy with an ideal balance of foreground and background information and natural color rendition no matter the composition.

LCD Monitor

3:2 WIDE 3.0" LCD Monitor

The EOS Rebel T2i has a 3.0-inch high resolution Clear View LCD monitor with the same aspect ratio (3:2) as the camera's sensor, making for huge, clear and easy Live View composition. It features a class-leading 1.04 million dots/VGA for spectacular detail. It also has an anti-reflective and water-repellant coating that provides a clear and smudge-resistant surface, plus 7 adjustable screen brightness levels that make the EOS Rebel T2i customizable for any situation. The EOS Rebel T2i's refined button layout includes a dedicated button that directs the camera immediately to the Quick Control screen where it's simple to navigate among any number of settings, including ISO, Exposure and Flash Exposure compensation, drive mode, white balance, image quality and much, much more.

Easier Than Ever

With its 3-inch wide screen, an improved button layout that includes a dedicated Live View/Movie mode button and direct access to the quick control screen, the EOS Rebel T2i is the most streamlined EOS Rebel ever created.

Recording Media

In addition to SDHC cards, the EOS Rebel T2i is compatible with SDXC memory cards for greater storage capacity.

©Clint Clemens

EOS-1Ds Mark III

The Flagship EOS.

The EOS-1Ds Mark III has been designed from the ground up to be among the most powerful, go-anywhere, capture-anything EOS ever made. This professional powerhouse camera features a full-frame 21.1 Megapixel CMOS sensor for high-resolution image capture, Dual **"DiG!C III"** Image Processors for speedy performance and a host of technologies designed to capture phenomenal images quickly and without compromise. With strong construction complementing the ultimate combination of power, speed and resolution, the EOS-1Ds Mark III is suited for your professional needs.

21.1 MEGA PIXELS CMOS · DiG!C III · FULL FRAME CMOS · Picture Style · 5 Frames Per Sec · LiveView MODE · EOS Integrated Cleaning System · 3.0" LCD · DIRECT PRINT · PictBridge · Hi-Speed USB

EOS-1D Mark IV

The Next Chapter of EOS.

Offering a comprehensive combination of speed, accuracy and image quality, the EOS-1D Mark IV is the perfect choice for the professional photographer or videographer. Featuring a new 16.1 Megapixel APS-H sized CMOS sensor, a completely redesigned 45-point AF system with new AI Servo II AF tracking algorithm, 10 fps capture, boosted ISO sensitivities with exceptionally low noise, a versatile EOS Full HD video capture mode and much more, the EOS-1D Mark IV is capable of doing more things, in more places. It's the flagship of the Canon EOS line, offering performance that's nothing short of stunning.

16.1 MEGA PIXELS CMOS · DiG!C 4 · Picture Style · EOS Movie FULL HD · FULL HD 1080 · 10 Frames Per Sec · LiveView MODE · EOS Integrated Cleaning System · 3.0" LCD ClearView II · DIRECT PRINT · PictBridge · Hi-Speed USB

©Tyler Stableford

EOS 5D Mark II

High Performance for High Expectations.

For phenomenal full-frame performance in a compact and easy to use digital SLR, look no further than the brilliant EOS 5D Mark II. Featuring the ability to capture video in Full HD with its large full-frame CMOS sensor, it is an exciting new tool not just for photographers, but also for videographers and cinematographers as well. It has a 21.1 Megapixel Canon CMOS sensor, a DiG!C 4 Image Processor for speed, offers an extended ISO range and Live View shooting. Whether in the hands of a wedding photographer, or capturing breathtaking landscapes, on a movie set, or anywhere in between, the EOS 5D Mark II helps bring photographic brilliance.

21.1 MEGA PIXELS CMOS · DiG!C 4 · FULL FRAME CMOS · EOS Movie FULL HD · FULL HD 1080 · Picture Style · 3.9 Frames Per Sec · LiveView MODE · EOS Integrated Cleaning System · 3.0" LCD · DIRECT PRINT · PictBridge · Hi-Speed USB

EOS 7D

Beyond the Still.

With a host of phenomenal new features designed to enhance and speed up every facet of the photographic and moviemaking process, the cutting-edge EOS 7D represents a whole new level of photographic and filmmaking performance. With its 18.0 Megapixel CMOS sensor and Dual DiG!C 4 Image Processors, it shoots amazing stills and Full HD video without compromise. It has an entirely new, bright and customizable Intelligent Viewfinder with approximately 100% coverage, a newly designed AF system, plus rugged, refined construction for reliable pro-level performance anywhere, any time. The EOS 7D, simply put, introduces the user to an entirely new evolutionary stage of camera.

18.0 MEGA PIXELS CMOS · DiG!C 4 · All Cross-type 19 point AF · 100% Viewfinder · Intelligent Viewfinder · EOS Movie FULL HD · FULL HD 1080 · 8.0 Frames Per Sec · 63 ZONE Dual-Layer Metering · ISO 6400 · LiveView MODE · EOS Integrated Cleaning System · 3.0" LCD ClearView II · Picture Style · DIRECT PRINT · PictBridge · Hi-Speed USB

©Lewis Kemper

EOS 50D

Explore Photography.

The Canon EOS 50D is a perfect go-anywhere, shoot-anything camera. As comfortable in the hands of a novice as of a seasoned pro, there's virtually nothing this camera can't do! It features an APS-C sized 15.1 Megapixel CMOS sensor for tremendous images, the brilliant Canon DiG!C 4 Image Processor for fine detail and color reproduction, plus improved ISO capabilities up to 12800* for uncompromised shooting even in extremely dim lighting situations. It's compatible with Canon's entire line of EF and EF-S lenses and, with its rugged build, is ready for almost anything, anywhere, anytime.

15.1 MEGA PIXELS CMOS · DiG!C 4 · Picture Style · 6.3 Frames Per Sec · LiveView MODE · EOS Integrated Cleaning System · 3.0" LCD · DIRECT PRINT · PictBridge · Hi-Speed USB

** Standard output sensitivity. Recommended exposure index.*

EOS REBEL T1i

The Journey Continues.

A remarkable combination of power and simplicity, Canon's EOS Rebel T1i gives you uncompromised EOS performance with the power and flexibility of HD video, captured right in the palm of your hand. Even if you're a beginner to SLR photography, with the EOS Rebel T1i, you'll be amazed at the ease with which you'll be shooting professional caliber photos and HD movies from the moment you pick it up. For creativity in compact, there's nothing like the EOS Rebel T1i. It's the EOS system on the move!

15.1 MEGA PIXELS CMOS · DiG!C 4 · EOS Movie FULL HD · FULL HD 1080 · Picture Style · 3.4 Frames Per Sec · LiveView MODE · EOS Integrated Cleaning System · 3.0" LCD ClearView · DIRECT PRINT · PictBridge · Hi-Speed USB

EOS REBEL XSi EOS REBEL XS

Power Made Simple.

For superb photos, there's nothing better than the Canon EOS Rebel XSi and XS. With powerful features, including the Canon CMOS sensors and **"DiG!C III"** Image Processors, plus fast shooting and more, it's amazing what these cameras can do! With simple, easy to use controls, compact designs, big monitors with Live View shooting, and some of the best automated shooting functions in the business, the EOS Rebel XS & XSi are a beginner's dream come true.

12.2 MEGA PIXELS CMOS — EOS Rebel XSi
10.1 MEGA PIXELS CMOS — EOS Rebel XS
3.5 Frames Per Sec — EOS Rebel XSi
3 Frames Per Sec — EOS Rebel XS
3.0" LCD — EOS Rebel XSi
2.5" LCD — EOS Rebel XS

DiG!C III · Picture Style · LiveView MODE · EOS Integrated Cleaning System · DIRECT PRINT · PictBridge · Hi-Speed USB

EOS System Chart

580EX II · 430EX II · 270EX · 220EX · Macro Twin Lite MT-24EX · Macro Ring Lite MR-14EX · Speedlite Transmitter ST-E2 · Off-Camera Shoe Cord OC-E3 · TTL Hot Shoe Adapter 3† · Connecting Cord 60† · Connecting Cord 300† · TTL Distributor† · Off-Camera Shoe Adapter OA-2†

† These accessories provide TTL or manual flash control, but are not compatible with E-TTL or E-TTL II, no automatic flash with EOS Digital SLR cameras.

EOS-1Ds Mark III · EOS-1D Mark IV · EOS 5D Mark II · EOS 7D · EOS 5D · EOS 50D · EOS 40D · EOS Rebel T2i · EOS Rebel T1i · EOS Rebel XSi · EOS Rebel XS · EOS Digital Rebel XTi · EOS Digital Rebel XT · EOS-1v · EOS ELAN 7NE · EOS REBEL T2/K2

EOS-1Ds Mark III/EOS-1D Mark IV Only
Battery Pack LP-E4 · Battery Charger LC-E4 · Eyecup Eg · Dioptric Adjustment Lenses Eg · USB Cable Protector · Video Cable VC-100 · AC Adaptor Kit ACK-E4 · Car Battery Cable CB-570 · Anti-Fog Eyepiece Eg · Angle Finder C · Wireless File Transmitter WFT-E2A · Wireless File Transmitter WFT-E2 II A · Ec-Series Focusing Screens · Original Data Security Kit OSK-E3 · Interface Cable IFC-500U · Interface Cable IFC-200U · Mini-HDMI Cable HTC-100* · Stereo AV Cable AVC-DC400ST*

EOS 5D Mark II Only
Battery Grip BG-E6 · Battery Pack LP-E6 · Battery Magazine BGM-E6 · Battery Charger LC-E6 · Wireless File Transmitter WFT-E4A · Wireless File Transmitter WFT-E4 II A · AC Adapter Kit ACK-E6 · Stereo Video Cable STV-250N · Eyepiece Extender EP-EX15 · Eyecup Eb · Rubber Frame Eb · Dioptric Adjustment Lens E · Car Battery Cable CB-570 · Car Battery Charger CBC-E6 · Eg-Series Focusing Screens · Angle Finder C · Original Data Security Kit OSK-E3 · Mini-HDMI Cable HTC-100 · Interface Cable IFC-200U · Interface Cable IFC-500U

EOS 7D Only
Battery Grip BG-E7 · Battery Pack LP-E6 · Battery Charger LC-E6 · Wireless File Transmitter WFT-E5A · Battery Magazine BGM-E6 · AC Adapter Kit ACK-E6 · Car Battery Cable CB-570 · Car Battery Charger CBC-E6 · Eyecup Eg · Anti-Fog Eyepiece Eg · Dioptric Adjustment Lenses Eg · Angle Finder C · Original Data Security Kit OSK-E3 · Interface Cable IFC-200U · Interface Cable IFC-500U · Mini-HDMI Cable HTC-100 · Stereo AV Cable AVC-DC400ST

EOS 5D Only
Battery Grip BG-E4 · Battery Pack BP-511A · Battery Charger CB-5L · USB Interface Cable IFC-400PCU · Video Cable VC-100 · Ee-Series Focusing Screens · Angle Finder C · Data Verification Kit DVK-E2 or OSK-E3 · AC Adapter Kit ACK-E2 · Car Battery Cable CB-570 · Compact Power Adapter CA-570 · Eyepiece Extender EP-EX15 · Eyecup Eb · Rubber Frame Eb · Dioptric Adjustment Lens E · Wireless File Transmitter WFT-E1A · Extended Range Antenna ERA-E1

EOS 50D/EOS 40D Only
Battery Grip BG-E2N · Battery Pack BP-511A · Battery Charger CG-580 or CB-5L · Compact Power Adapter CA-PS400 · Mini-HDMI Cable HTC-100 (EOS 50D only) · Interface Cable IFC-200U · Interface Cable IFC-500U · Eyepiece Extender EP-EX15 · Eyecup Eb · Rubber Frame Eb · Dioptric Adjustment Lens E · Ef-Series Focusing Screens · Wireless File Transmitter WFT-E3A · Battery Magazine BGM-E2 · AC Adapter Kit ACK-E2 · DC Coupler DR-400 · Car Battery Cable CB-570 · Compact Power Adapter CA-570 · Video Cable VC-100 · Angle Finder C · Original Data Security Kit OSK-E3

EOS Rebel T2i Only
Battery Grip BG-E8 · Battery Pack LP-E8 · Battery Charger LC-E8 · Battery Magazine BGM-E8L · AC Adapter Kit ACK-E8 · Stereo AV Cable AVC-DC400ST · Interface Cable · Interface Cable IFC-200U/IFC-500U · HDMI Cable HTC-100 · Angle Finder C · Eyecup Ef · Eyepiece Extender EP-EX15 II · Rubber Frame Ef · Dioptric Adjustment Lens E · Original Data Security Kit OSK-E3

EOS Rebel T1i/Rebel XSi/Rebel XS Only
Battery Grip BG-E5 · Battery Pack LP-E5 · Battery Charger LC-E5 · AC Adapter Kit ACK-E5 · DC Coupler DR-E5 · Interface Cable IFC-200U · Interface Cable IFC-500U · Car Battery Charger CBC-E5 · Video Cable VC-100** · Angle Finder C · AV Cable AVC-DC400* · HDMI Cable HTC-100* · Original Data Security Kit OSK-E3 · Eyepiece Extender EP-EX15 II/EP-EX15 · Eyecup Ef · Rubber Frame Ef · Dioptric Adjustment Lens E

EOS Digital Rebel XTi/Digital Rebel XT Only
Battery Grip BG-E3 · Battery Pack NB-2LH · Battery Charger CB-2LW · AC Adapter Kit ACK-DC20 · Compact Power Adapter CA-PS700 · Angle Finder C · USB Interface Cable IFC-400PCU · Video Cable VC-100 · Eyepiece Extender EP-EX15 II/EP-EX15 · Eyecup Ef · Rubber Frame Ef · Dioptric Adjustment Lens E

Power Drive Booster PB-E2 · Battery Magazine BM-E2 · Ni-MH Pack NP-E2 · Ni-MH Charger NC-E2 · Wireless Controller LC-5 · Anti-Fog Eyepiece Ec · Eyepiece Extender EP-EX15 · Eyecup Ec-II · Rubber Frame Ec · Dioptric Adjustment Lens E · Angle Finder C · Ec-Series Focusing Screens · Battery Pack BP-E1 · Timer Remote Controller TC-80N3 · Remote Switch RS-80N3 · Extension Cord ET-1000N3 · Remote Switch Adapter RA-N3 · Extension Cord 1000T3** · Remote Switch 60T3** · Cable Release Adapter T3** · Remote Switch Adapter T3** · EOS Link Software ES-E1 *Requires RA-N3 with EOS-1V

Battery Pack BP-300 · Wireless Remote Controller RC-1 · Wireless Remote Controller RC-5/RC-6 · Remote Switch RS-60E3 · Anti-Fog Eyepiece Ed · Eyecup Ed · Dioptric Adjustment Lens Ed · Angle Finder C · Eyecup Ed-E

Battery Pack BP-220 · Wireless Remote Controller RC-1* · Wireless Remote Controller RC-5/RC-6* · Remote Switch RS-60E3** · Eyecup Ef · Rubber Frame Ef · Dioptric Adjustment Lens E · Angle Finder C *EOS Rebel T2 Date / Rebel K2 Date only **EOS Rebel T2 only

Wireless Controller LC-5 · Remote Switch RS-80N3 · Timer Remote Controller TC-80N3 · Cable Release Adapter T3** · Remote Switch Adapter RA-N3 · Remote Switch Adapter T3** · Extension Cord 1000T3** · Remote Switch 60T3** · Extension Cord ET-1000N3 · Wireless Remote Controller RC-1*** · Wireless Remote Controller RC-5/RC-6***

* 1D Mark IV only
** Requires RA-N3 with 40D, 30D.
*** 7D and 5D Mark II only

Remote Switch RS-60E3 · Wireless Remote Controller RC-1 · Wireless Remote Controller RC-5/RC-6

*EOS Rebel T1i only
**EOS Rebel XSi/XS only

EOS SLR Comparison Chart

	EOS-1Ds Mark III	EOS-1D Mark IV	EOS 5D Mark II	EOS 7D	EOS 50D	NEW EOS Rebel T2i	EOS Rebel T1i	EOS Rebel XSi	EOS Rebel XS
Autofocus System	TTL-AREA-SIR CMOS Sensor; One-Shot and AI Servo AF with Focus Prediction; Manual focusing confirmation possible with EF lenses; Automatic or manual focus point selection	TTL-AREA-SIR CMOS Sensor with 39 high-precision cross-type points; One-Shot and AI Servo II AF with Focus Prediction; Manual focusing confirmation possible with EF lenses; Automatic or manual focus point selection	TTL-CT-SIR CMOS Sensor (only the center point is cross type); One-Shot and AI Servo AF with Focus Prediction; Manual focusing confirmation possible with EF lenses; Automatic or manual focus point selection	TTL-CT-SIR CMOS Sensor; One-Shot and AI Servo II AF with Focus Prediction; Manual focusing confirmation possible With EF lenses; Automatic or manual focus point selection	TTL-CT-SIR CMOS Sensor; One-Shot and AI Servo AF with Focus Prediction; Manual focusing confirmation possible with EF and EF-S lenses; Automatic or manual focus point selection	TTL-CT-SIR AF CMOS Sensor.One-Shot and AI Servo AF with Focus Prediction;Manual focusing confirmation possible with EF and EF-S lenses; Automatic or manual focus point selection	TTL-CT-SIR CMOS Sensor (only the center point is cross type); One-Shot and AI Servo AF with Focus Prediction; Manual focusing confirmation possible with EF and EF-S lenses; Automatic or manual focus point selection	TTL-CT-SIR CMOS Sensor (only the center point is cross type); One-Shot and AI Servo AF with Focus Prediction; Manual focusing confirmation possible with EF and EF-S lenses; Automatic or manual focus point selection	TTL-CT-SIR CMOS Sensor (only the center point is cross type); One-Shot and AI Servo AF with Focus Prediction; Manual focusing confirmation possible with EF and EF-S lenses; Automatic or manual focus point selection
Image Processor / Image Sensor	Dual "DIGIC III" / 36 x 24mm, Single-plate CMOS Sensor with Auto Sensor Cleaning	Dual DIGIC 4 / 27.9mm x 18.6mm, single-plate CMOS Sensor with Auto Sensor Cleaning	DIGIC 4 / 36.0 x 24.0mm, Single-plate CMOS Sensor with Auto Sensor Cleaning	Dual DIGIC 4 / 22.3mm x 14.9mm, single-plate CMOS Sensor with Auto Sensor Cleaning	DIGIC 4 / 22.3 x 14.9mm, single-plate CMOS Sensor with Auto Sensor Cleaning	DIGIC 4 / 22.3 x 14.9mm, single-plate CMOS Sensor with Auto Sensor Cleaning	DIGIC 4 / 22.3 x 14.9mm, single-plate CMOS Sensor with Auto Sensor Cleaning	DIGIC III / 22.2 x 14.8mm, Single-plate CMOS Sensor with Auto Sensor Cleaning	DIGIC III / 22.2 x 14.8mm, Single-plate CMOS Sensor with Auto Sensor Cleaning
Crop Factor	1.0x (Full-frame)	1.3x (APS-H)	1.0x (full-frame)	1.6x (APS-C)	1.6x (APS-C)	1.6x (APS-C)	1.6x (APS-C)	1.6x (APS-C)	1.6x (APS-C)
Special Features	• 21.1 Megapixel CMOS Digital SLR camera • Built-in 3.0" (approx. 230,000 dots) wide viewing angle color monitor • 57 Custom functions in 4 sets • Quick Control Dial • Simultaneous RAW and JPEG image capture • Dioptric adjustment • Depth-of-field preview • FE lock • Mirror lock • N3 remote control socket • USB compatible • Magnesium alloy body • Picture Style • Dust reduction feature • Live View Function	• 16.1 Megapixel CMOS Digital SLR Camera • Built-in 3.0" (approx. 920,000 dots) wide viewing angle color monitor • 62 Custom functions in 4 sets • Multi-controller • Simultaneous RAW and JPEG image capture • Dioptric adjustment • Depth-of-field preview • FE lock • Mirror lock • USB 2.0 Hi-Speed compatible • Magnesium alloy body • Picture Style • Dust reduction feature • Live View Function & Face Detection Live mode • Full HD Video	• 21.1 Megapixel CMOS Digital SLR camera • Built-in 3.0" (approx. 920,000 dots) wide viewing angle color monitor • 25 Custom functions with 71 settings • Multi-controller • Simultaneous RAW and JPEG image capture • Dioptric adjustment • Depth-of-field preview • FE lock • Mirror lock • N3 remote control socket • USB 2.0 Hi-Speed compatible • Magnesium alloy body • Picture Style • Dust reduction feature • Live View Function & Face Detection Live mode • Full HD video	• 18.0 Megapixel CMOS Digital SLR camera • Built-in 3.0" (approx.1,040,000 dots) wide viewing angle color monitor • 27 Custom Functions in 4 Groups • Multi-controller • Dual Axis Electronic Level • Simultaneous RAW and JPEG image capture • Dioptric adjustment • Depth-of-field preview • Intelligent Viewfinder Display • FE lock • Mirror lock • Retractable built-in E-TTL II flash, with integrated Speedlite transmitter and manual output control • USB 2.0 Hi-Speed compatible • Magnesium alloy body • Picture Style • Live View Function & Face Detection Live mode • Dust Reduction Feature • Full HD video	• 15.1 Megapixel CMOS Digital SLR camera • Built-in 3.0" (approx. 920,000 dots) wide viewing angle color monitor • 25 Custom functions with 72 settings • Multi-controller • Simultaneous RAW and JPEG image capture • Dioptric adjustment • Depth-of-field preview • FE lock • Mirror lock • Retractable built-in E-TTL II flash • N3 remote control socket • USB 2.0 Hi-Speed compatible • Magnesium alloy body • Picture Style • Dust reduction feature • Live View Function & Face Detection Live mode	• 18.0 Megapixel CMOS Digital SLR Camera • Built-in 3.0" (approx. 1,040,000 dots) wide viewing angle color monitor • 12 Custom functions • Simultaneous RAW and JPEG image capture • Dioptric adjustment • Depth-of-field preview • FE lock • Mirror lock • Retractable built-in E-TTL II flash • USB 2.0 Hi-Speed compatible • Picture Style • Live View Function & Face Detection Live Mode • Dust Reduction Feature • Full HD video	• 15.1 Megapixel CMOS Digital SLR camera • Built-in 3.0" (approx. 920,000 dots) wide viewing angle color monitor • 13 Custom functions with 39 settings • Multi-controller • Simultaneous RAW and JPEG image capture • Dioptric adjustment • Depth-of-field preview • FE lock • Mirror lock • Retractable built-in E-TTL II flash • USB 2.0 Hi-Speed compatible • Double hybrid stainless steel internal chassis • Picture Style • Dust reduction feature • Live View Function • Full HD video	• 12.2 Megapixel CMOS Digital SLR camera • Built-in 3.0" (approx. 230,000 dots) wide viewing angle color monitor • 13 Custom functions with 35 settings • Multi-controller • Simultaneous RAW and JPEG image capture • Dioptric adjustment • Depth-of-field preview • FE lock • Retractable built-in E-TTL II flash • USB 2.0 Hi-Speed compatible • Double hybrid stainless steel internal chassis • Picture Style • Dust reduction feature • Live View Function	• 10.1 Megapixel CMOS Digital SLR camera • Built-in 2.5" (approx. 230,000 dots) wide viewing angle color monitor • 12 Custom functions with 32 settings • Cross keys for instant control • Simultaneous RAW and JPEG image capture • Dioptric adjustment • Depth-of-field preview • FE lock • Retractable built-in E-TTL II flash • USB 2.0 Hi-Speed compatible • Double hybrid stainless steel internal chassis • Picture Style • Dust reduction feature • Live View Function
Movie Recording Size	–	1920 x 1080 (Full HD): 30p (29.97) / 25p / 24p (23.976), 1280 x 720 (HD): 60p (59.94) / 50p; 640 x 480 (SD): 60p (59.94) / 50p.	1920 x 1080 (Full HD): 30p, 640 x 480 (SD): 30p	1920 x 1080 (Full HD): 30p (29.97), 25p/ 24p (23.976) / 1280 x 720 (HD): 60p (59.94) / 50p, 640 x 480 (SD): 60p (59.94) / 50p.	–	1920 x 1080 (Full HD): 30p (29.97) / 24p (23.976) / 25p, 1280 x 720(HD): 60p (59.94) / 50p, 640 x 480 (SD and SD Movie Crop Function): 60p (59.94) / 50p	1920 x 1080 (Full HD): 20p, 1280 x 720 (HD): 30p, 640 x 480 (SD): 30p	–	–
Number of Focusing Points	45 (Area AF Ellipse) 19 cross-type AF points (plus 26 Assist AF points)	45 (Area AF Ellipse); All 45 points selectable, 39 cross-type, high-precision AF points (manual), 19 (automatic), improved AI Servo II AF	9 (plus 6 Assist AF points) Center AF point is cross-type Hybrid high and standard precision	19: Each AF point has a cross-type sensor. Center AF point is dual-diagonal high-precision cross-type sensor with f/2.8.	9: Each AF point has cross-type sensors—Center AF point also has additional, high-precision cross-type sensor with f/2.8 or faster lenses	9; each AF point has a cross type sensor; cross-type at center compatible with sensor with f/2.8	9; Center AF point is cross-type with added high-precision horizontal sensor (f/2.8 or faster lenses)	9; Center AF point is cross-type with added high-precision horizontal sensor (f/2.8 or faster lenses)	7 Center AF point is cross-type Hybrid high and standard precision
ISO Range*	ISO 100–1600, ISO 50 and 3200 via Menu Selection	ISO 100–12800, ISO 25600, 51200, & 102400 via Custom Function	ISO 100–6400, ISO 50, 12800 and 25600 via Menu Selection	ISO 100-6400, ISO 12800 via Custom Function	ISO 100–3200, ISO 6400 and 12800 via Custom Function	100-6400, ISO 12800 via Custom Function	ISO 100–3200, ISO 6400 and 12800 via Custom Function	ISO 100–1600	ISO 100–1600
Recording Media	UDMA CF/CF card (Type I or II), SD/SDHC** memory card	UDMA CF/CF card (Type I or II), SD/SDHC memory card	UDMA CF/CF card (Type I or II)	UDMA CF/CF card (Type I or II)	UDMA CF/CF card (Type I or II)	SD/SDHC/SDXC memory card	SD/SDHC memory card	SD/SDHC memory card	SD/SDHC memory card
Frames Per Second	Single, 3.0 fps, 5.0 fps	Single, 10.0 fps, 3 fps	Single, 3.9 fps	Single, 8.0 fps, 3 fps	Single, 3.0 fps, 6.3 fps	Single and 3.7 fps	Single and 3.4 fps	Single and 3.5 fps	Single, 3.0 fps
Shutter Speeds	30–1/8000 sec. & Bulb; manually settable in 1/3-, 1/2-, 1-stop increments	30–1/8,000 sec. & Bulb; manually settable in 1/3-, 1/2-, 1-stop increments	30–1/8000 sec. & Bulb; manually settable in 1/3-, 1/2-stop increments	30–1/8,000 sec. & Bulb; manually settable in 1/3- or 1/2-stop increments	30–1/8000 sec. & Bulb; manually settable in 1/3- or 1/2-stop increments	30-1/4,000 sec. & Bulb; manually settable in 1/3- or 1/2-stop increments	30–1/4000 sec. & Bulb; manually settable in 1/3-stop increments	30–1/4000 sec. & Bulb; manually settable in 1/3-stop increments	30–1/4000 sec. & Bulb; manually settable in 1/3-stop increments
Autofocus Sensitivity	EV -1–18 (at ISO 100)	EV -1–18 (at ISO 100 with f/1.4 lens)	EV -0.5–18 (at ISO 100)	EV -0.5–18 (at ISO 100)	EV -0.5–18 (at ISO 100)	EV -0.5–18 (at ISO 100)	EV -0.5–18 (at ISO 100)	EV -0.5–18 (at ISO 100)	EV 0.5–18 (at ISO 100)
Autofocus Auxiliary Light Built-in	–	–	–	Yes (via built-in flash)	Yes (via built-in flash)	Yes (via built-in flash)	Yes (via built-in flash)	Yes (via built-in flash)	Yes (via built-in flash)
Shutter	Vertical-travel, focal-plane shutter with soft-touch electromagnetic release, all speeds electronically controlled	Vertical-travel, focal-plane shutter with soft-touch electromagnetic release, all speeds electronically controlled	Vertical-travel, mechanical, focal-plane shutter with soft-touch electromagnetic release, all speeds electronically controlled	Vertical-travel, focal-plane shutter with soft-touch electromagnetic release, all speeds electronically controlled	Vertical-travel, focal-plane shutter with soft-touch electromagnetic release, all speeds electronically controlled	Vertical-travel, mechanical, focal-plane shutter with all speeds electronically-controlled	Vertical-travel, focal-plane shutter with soft-touch electromagnetic release, all speeds electronically controlled	Vertical-travel, focal-plane shutter with soft-touch electromagnetic release, all speeds electronically controlled	Vertical-travel, focal-plane shutter with soft-touch electromagnetic release, all speeds electronically controlled
Maximum Flash Synchronization Speed	Up to 1/250 sec.; high-speed sync. available with EX-series Speedlites	Up to 1/300 sec.; high-speed sync. Available with EX-series Speedlites	Up to 1/200 sec.; high-speed sync. available with EX-series Speedlites	Up to 1/250 sec.; high-speed sync. Available with EX-series Speedlites	Up to 1/250 sec.; high-speed sync. available with EX-series Speedlites	Up to 1/200 sec., high-speed sync. Available with EX-series Speedlites	Up to 1/200 sec.; high-speed sync. available with EX-series Speedlites	Up to 1/200 sec.; high-speed sync; available with EX-series Speedlites	Up to 1/200 sec.; high-speed sync. available with EX-series Speedlites
Metering System	TTL full-aperture metering: • 63-zone Evaluative metering • 8.5% Partial metering • 2.4% Center spot metering • 2.4% Spot metering (linked to user-selected focusing point) • Multi-spot metering (up to 8 spot readings) • Center-weighted average metering • Pre-flash metering (E-TTL II)	TTL full-aperture metering: • 63-zone Evaluative metering • 13.5% Partial metering • 3.8% Center spot metering • 3.8% Spot metering (linked to user-selected focusing point) • Multi-spot metering (up to 8 spot readings) • Center-weighted average metering • Pre-flash metering (E-TTL II)	TTL full-aperture metering: • 35-zone Evaluative metering • 8% Partial metering • 3.5% Center spot metering • Center-weighted average metering • Pre-flash metering (E-TTL II)	TTL full-aperture metering: • 63-zone Evaluative metering • 9.4% Partial metering • 2.3% Center spot metering • Center-weighted average metering • Pre-flash metering (E-TTL II)	TTL full-aperture metering: • 35-zone Evaluative metering, • 9% Partial metering, • 3.8% Spot metering, • Center-weighted average metering, • Pre-flash metering (E-TTL II)	TTL full-aperture metering: • 63-zone Evaluative metering • 9% Partial metering • 4% Center spot metering • Center-weighted average metering • Pre-flash metering (E-TTL II)	TTL full-aperture metering: • 35-zone Evaluative metering • 9% Partial metering • 4% Center spot metering • Center-weighted average metering • Pre-flash metering (E-TTL II)	TTL full-aperture metering: • 35-zone Evaluative metering • 9% Partial metering • 4% Center spot metering • Center-weighted average metering • Pre-flash metering (E-TTL II)	TTL full-aperture metering: • 35-zone Evaluative metering • 10% Partial metering • Center-weighted average metering • Pre-flash metering (E-TTL II)
Metering Sensitivity	EV 0–20 for all patterns (at ISO 100 with f/1.4 lens)	EV 0–20 for all patterns (at ISO 100 with f/1.4 lens)	EV 1–20 for all patterns (at ISO 100 with f/1.4 lens)	EV 1–20 for all patterns (at ISO 100 with f/1.4 lens)	EV 1–20 for all patterns (at ISO 100 with f/1.4 lens)	EV 1–20 for all patterns (at ISO with f/1.4 lens)	EV 1–20 for all patterns (at ISO 100 with f/1.4 lens)	EV 1–20 for all patterns (at ISO 100 with f/1.4 lens)	EV 1–20 for all patterns (at ISO 100 with f/1.4 lens)
Exposure Compensation	±3 stops in 1/3- or 1/2-stop increments	±3 stops in 1/3- or 1/2-stop increments	±2 stops in 1/3- or 1/2-stop increments	±5 stops in 1/3- or 1/2-stop increments	±3 stops in 1/3- or 1/2-stop increments	±5 stops in 1/3- or 1/2-stop increments	±3 stops in 1/3- or 1/2-stop increments	±3 stops in 1/3- or 1/2-stop increments	±3 stops in 1/3- or 1/2-stop increments
Flash Exposure Compensation	±3 stops in 1/3- or 1/2-stop increments	±3 stops in 1/3- or 1/2-stop increments	±2 stops in 1/3- or 1/2-stop increments	±3 stops in 1/3- or 1/2-stop increments	±2 stops in 1/3- or 1/2-stop increments	±3 stops in 1/3- or 1/2-stop increments	±2 stops in 1/3- or 1/2-stop increments	±2 stops in 1/3- or 1/2-stop increments	±2 stops in 1/3- or 1/2-stop increments
AE Lock	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Exposure Modes	• Shutter Speed-priority AE • Aperture-priority AE • Program AE (shiftable) • Manual • E-TTL II Flash AE • Flash Metered Manual • Bulb	• Shutter Speed-priority AE • Aperture-priority AE • Program AE (shiftable) • Manual • E-TTL II Flash AE • Bulb	• Program AE (shiftable) • Shutter Speed-priority AE • Aperture-priority AE • Creative Auto • Full Auto • Manual • E-TTL II Flash AE • Bulb	• Program AE (shiftable) • Shutter Speed-priority AE • Aperture-priority AE • Depth-of-field AE • Full Auto • Creative Auto • Manual • E-TTL II Flash AE • Bulb	• Program AE (shiftable) • Shutter Speed-priority AE • Aperture-priority AE • Depth-of-Field AE • Creative Auto • Full Auto • Manual • E-TTL II Flash AE • 8 PIC (Programmed Image Control) modes • 2 user-defined Custom modes	• Program AE • Shutter Speed-priority AE • Aperture-priority AE • Depth-of-Field AE • Full Auto • Manual • E-TTL II autoflash AE • 6 PIC (Programmed Image Control) modes • Bulb	• Program AE (shiftable) • Shutter Speed-priority AE • Aperture-priority AE • Auto Depth-of-Field AE • Full Auto • Manual • E-TTL II Flash AE • 6 PIC (Programmed Image Control) modes	• Program AE (shiftable) • Shutter Speed-priority AE • Aperture-priority AE • Auto Depth-of-Field AE • Full Auto • Manual • E-TTL II Flash AE • 6 PIC (Programmed Image Control) modes	• Program AE (shiftable) • Shutter Speed-priority AE • Aperture-priority AE • Auto Depth-of-Field AE • Full Auto • Manual • E-TTL II Flash AE • 6 PIC (Programmed Image Control) modes
Viewfinder	Fixed eye-level pentaprism	Fixed eye-level pentaprism	Fixed eye-level pentaprism	Fixed eye-level pentaprism	Fixed eye-level pentaprism	Fixed eye-level pentamirror	Fixed eye-level pentamirror	Fixed eye-level pentamirror	Fixed eye-level pentamirror
Viewfinder Coverage	Approx. 100% horizontal and vertical at 0.75x	Approx. 100% horizontal and vertical at 0.76x	98% horizontal/vertical at 0.71x	Approx. 100% horizontal/vertical at 1x	95% horizontal/vertical at 0.95x	95% horizontal/vertical at 0.87x	95% horizontal and vertical at 0.87x	95% horizontal and vertical at 0.87x	95% horizontal/vertical at 0.81x
Viewfinder Information	Inside the picture area: Area AF Ellipse, illuminated AF points and Spot metering circle. Displayed at the bottom and right side of the viewing area: • Shutter speed • Aperture value • AE Lock • FE Lock • Shots remaining • Max. burst • Multi-spot readings • Metering Pattern • Exposure level / Flash exposure level / Manual Exposure level • Exposure compensation / Flash compensation • Exposure bracketing • Flash ready / Hi-speed sync • Focus confirmation • White Balance +/- • ISO speed • JPEG indicator • RAW indicator • Battery check • Memory card full warning	Inside the picture area: Forty-five focusing points, 3.8% Spot metering circle. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD • Shutter speed • Aperture value • AE Lock • FE Lock • Shots remaining • Max. burst • Multi-spot readings • Metering Pattern • Exposure level / Flash exposure level / Manual Exposure level • Exposure compensation / Flash compensation • Exposure bracketing • Flash ready / Hi-speed sync • Focus confirmation • White Balance +/- • ISO speed • JPEG indicator • RAW indicator • Battery check • Memory card full warning	Inside the picture area: Nine focusing points, 3.5% Spot metering circle. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD • Shutter speed • Aperture value • AE Lock • FE Lock • Max. burst • Exposure level • Flash exposure compensation • Exposure bracketing • Flash ready/High-speed sync • B/W shooting • Highlight Tone Priority • Focus confirmation • White Balance +/- • ISO speed • CF card full warning	Inside the picture area: Nineteen focusing points, 2.3% Spot metering circle, Compositional Grid. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD • Shutter speed • Aperture value • AE Lock • FE Lock • Max. burst • Exposure level • Flash exposure compensation • Exposure bracketing • Flash ready /High-speed sync • Focus confirmation • Highlight Tone Priority • GPEG indicator • CF card full warning	Inside the picture area: Nine focusing points, 3.8% Spot metering circle. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD • Shutter speed • Aperture value • AE Lock • FE Lock • Max. burst • Exposure level • Flash exposure compensation • Exposure bracketing • Flash ready/High-speed sync • Highlight Tone Priority • Focus confirmation • White Balance +/- • CF card full warning	Inside the picture area: Nine focusing points, 4% Spot metering circle. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD • Shutter speed • Aperture value • AE Lock • FE Lock • Max. burst • Exposure level • Flash exposure compensation • Exposure bracketing • Flash ready/High-speed sync • Focus confirmation • Highlight tone priority • ISO speed • White balance correction • Red-eye reduction light • Monochrome Shooting • SD card information	Inside the picture area: Nine focusing points, 4% Spot metering circle. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD • Shutter speed • Aperture value • AE Lock • FE Lock • Max. burst • Exposure level • Flash exposure compensation • Exposure bracketing • Flash ready/High-speed sync • Focus confirmation • White Balance +/- • SD/SDHC memory card full warning	Inside the picture area: Nine focusing points, 4% Spot metering circle. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD • Shutter speed • Aperture value • AE Lock • FE Lock • Max. burst • Exposure level • Flash exposure compensation • Exposure bracketing • Flash ready/High-speed sync • Focus confirmation • White Balance +/- • SD/SDHC memory card full warning	Inside the picture area: Seven focusing points. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD • Shutter speed • Aperture value • AE Lock • FE Lock • Max. burst • Exposure level • Flash exposure compensation • Exposure bracketing • Flash ready/High-speed sync • Focus confirmation • White Balance +/- • SD/SDHC memory card full warning
Focusing Screens	Laser-matte screen Ec-C IV with area AF Ellipse and fine Spot metering circle provided as the standard screen (Interchangeable with Ec-series focusing screens, metering correction data can be set with a custom function for the Laser-matte screens)	Precision laser-matte screen Ec-CIV Interchangeable (Ec series)	Precision laser-matte screen Eg-A marked with focusing points and Spot metering circle (interchangeable with Eg-series focusing screens)	Intelligent Viewfinder with adaptable LCD overlay displaying Dual Axis Electronic Level, Compositional Grid,Spot Metering Circle, AF Selection Modes, and AF Points	Precision laser-matte screen Ef-A marked with focusing points and Spot metering circle (interchangeable with dedicated Ef-series screens. Metering correction can be set with Custom Function IV-5)	Precision laser-matte screen market with focusing points and Spot metering circle	Precision laser-matte screen marked with focusing points (Non-interchangeable)	Precision laser-matte screen marked with focusing points (Non-interchangeable)	Precision laser-matte screen marked with focusing points (non-interchangeable)
Self-Timer	Electronically controlled with 2- or 10-second delay	Electronically controlled with 2- or 10-second delay	Electronically controlled with 2- or 10-second delay	Electronically controlled with 2- or 10-second delay	Electronically controlled with 2- or 10-second delay	Electronically controlled with 2- or 10-second display	Electronically controlled with 2- or 10-second delay	Electronically controlled with 2- or 10-second delay	Electronically controlled with 2- or 10-second delay
Body Dimensions (W x H x D)	6.1 x 6.3 x 3.1 in. / 156 x 159.6 x 79.9mm	6.1 x 6.2 x 3.1 in. / 156 x 156.6 x 79.9mm	6.0 x 4.5 x 3.0 in. / 152 x 113.5 x 75mm	5.83 x 4.36 x 2.9 in. / 148.2 x 110.7 x 73.5mm	5.7 x 4.2 x 2.9 in. / 145.5 x 107.8 x 73.5mm	5.1 x 3.8 x 2.4 in / 128.8 x 97.3 x 62.0mm	5.1 x 3.8 x 2.4 in. / 128.8 x 97.5 x 61.9mm	5.1 x 3.8 x 2.4 in. / 128.8 x 97.5 x 61.9mm	4.96 x 3.8 x 2.4 in. / 126.1 x 97.5 x 61.9mm
Weight (Body Only)	42.5 oz. / 1,205g	41.6 oz. / 1,180g	28.6 oz. / 810g	28.9 oz. / 820g	25.7 oz. / 730g	18.7 oz. / 530g*	16.9 oz. / 480g	16.8 oz. / 475g	15.9 oz. / 450g

* Standard output sensitivity. Recommended exposure index.
** SDHC compatibility requires firmware update

*CIPA standard, includes battery and memory card.

Image Format and Capacity Chart

Image Format		Recording Resolution	Recording Method	Compression Rate	Image File Size (MB)	Recording Capacity (shot)
EOS-1Ds Mark III*						
JPEG	Large	5616 x 3744 (Approx. 21.00 megapixels)	JPEG	Low Compression	6.4	290
	Medium 1	4992 x 3328 (Approx. 16.6 megapixels)			5.2	350
	Medium 2	4080 x 2720 (Approx. 11.0 megapixels)			3.9	470
	Small	1936 x 1288 (Approx. 2.5 megapixels)			2.2	840
RAW	.CR2	5616 x 3744 (Approx. 21.00 megapixels)	Lossless Compression	—	25.0	75
RAW + JPEG	Large	—	RAW + Separate JPEG File	—	25.0 + 6.4	54
	Medium 1				25.0 + 5.2	57
	Medium 2				25.0 + 3.9	60
	Small				25.0 + 2.2	64
sRAW	.CR2	2784 x 1856 (Approx. 5.2 megapixels)	Lossless Compression	—	14.5	130
sRAW + JPEG	Large	—	sRAW + Separate JPEG File	—	14.5 + 6.4	82
	Medium 1				14.5 + 5.2	90
	Medium 2				14.5 + 3.9	97
	Small				14.5 + 2.2	100
EOS-1D Mark IV						
JPEG	Large	4896 x 3264 (Approx. 16 megapixels)	JPEG	Low Compression	5.7	692
	Medium 1	4320 x 2880 (Approx. 12.40 megapixels)			4.5	874
	Medium 2	3552 x 2368 (Approx. 8.40 megapixels)			3.5	1148
	Small	2448 x 1632 (Approx. 4 megapixels)			2.0	1957
RAW	.CR2	4896 x 3264 (Approx. 16 megapixels)	Lossless Compression	—	22.2	175
RAW + JPEG	Large	—	RAW + Separate JPEG File	—	22.2 + 5.7	139
	Medium 1				22.2 + 4.5	145
	Medium 2				22.2 + 3.5	152
	Small				22.2 + 2.0	161
M RAW	.CR2	3672 x 2448 (Approx. 9 megapixels)	Lossless Compression	—	14.8	263
M RAW + JPEG	Large	—	M RAW + Separate JPEG File	—	14.8 + 5.7	190
	Medium 1				14.8 + 4.5	202
	Medium 2				14.8 + 3.5	214
	Small				14.8 + 2.0	232
S RAW	.CR2	2448 x 1632 (Approx. 4 megapixels)	Lossless Compression		9.9	397
S RAW + JPEG	Large		S RAW + Separate JPEG File		9.9 + 5.7	251
	Medium 1				9.9 + 4.5	272
	Medium 2				9.9 + 3.5	294
	Small				9.9 + 2.0	329
EOS-5D Mark II*						
JPEG	Large/Fine	5616 x 3744 (Approx. 21.00 megapixels)	JPEG	Low Compression	6.1	310
	Large/Normal			High Compression	3.0	610
	Medium/Fine	4080 x 2720 (Approx. 11.10 megapixels)		Low Compression	3.6	510
	Medium/Normal			High Compression	1.9	990
	Small/Fine	2784 x 1856 (Approx. 5.20 megapixels)		Low Compression	2.1	910
	Small/Normal			High Compression	1.0	1680
RAW	.CR2	5616 x 3744 (Approx. 21.00 megapixels)	Lossless Compression	—	25.8	72
RAW + JPEG	Large/Fine	—	RAW + Separate JPEG File	—	25.8 + 6.1	57
	Large/Normal				25.8 + 3.0	64
	Medium/Fine				25.8 + 3.6	62
	Medium/Normal				25.8 + 1.9	67
	Small/Fine				25.8 + 2.1	66
	Small/Normal				25.8 + 1.0	69
sRAW1	.CR2	3861 x 2574 (Approx. 10.00 megapixels)	Lossless Compression	—	14.8	120
sRAW1 + JPEG	Large/Fine	—	sRAW1 + Separate JPEG File	—	14.8 + 6.1	89
	Large/Normal				14.8 + 3.0	100
	Medium/Fine				14.8 + 3.6	100
	Medium/Normal				14.8 + 1.9	110
	Small				14.8 + 2.1	110
	Small/Normal				14.8 + 1.0	110
sRAW2	.CR2	2784 x 1856 (Approx. 5.20 megapixels)	Lossless Compression	—	10.8	170
sRAW2 + JPEG	Large/Fine	—	sRAW2 + Separate JPEG File	—	10.8 + 6.1	110
	Large/Normal				10.8 + 3.0	130
	Medium/Fine				10.8 + 3.6	130
	Medium/Normal				10.8 + 1.9	140
	Small/Fine				10.8 + 2.1	140
	Small/Normal				10.8 + 1.0	150

Image Format		Recording Resolution	Recording Method	Compression Rate	Image File Size (MB)	Recording Capacity (shot)
EOS 7D						
JPEG	Large/Fine	5184 x 3456 (Approx. 17.90 megapixels)	JPEG	Low Compression	6.6	593
	Large/Normal			High Compression	3.3	1169
	Medium/Fine	3456 x 2304 (Approx. 8.00 megapixels)		Low Compression	3.5	1122
	Medium/Normal			High Compression	1.8	2178
	Small/Fine	2592x 1728 (Approx. 4.50megapixels)		Low Compression	2.2	1739
	Small/Normal			High Compression	1.1	3297
RAW	.CR2	5184x 3456 (Approx. 17.90 megapixels)	Lossless Compression	—	25.1	155
RAW + JPEG	Large/Fine	—	RAW + Separate JPEG File	—	25.1 + 6.6	122
	Large/Normal				25.1 + 3.3	136
	Medium/Fine				25.1 + 3.5	135
	Medium/Normal				25.1 + 1.8	144
	Small/Fine				25.1 + 2.2	141
	Small/Normal				25.1 + 1.1	147
M RAW	.CR2	5184 x 3456 (Approx. 10.10 megapixels)	Lossless Compression	—	17.1	229
M RAW + JPEG	Large/Fine	—	M RAW + Separate JPEG File	—	17.1 + 6.6	164
	Large/Normal				17.1 + 3.3	190
	Medium/Fine				17.1 + 3.5	189
	Medium/Normal				17.1 + 1.8	206
	Small				17.1 + 2.2	201
	Small/Normal				17.1 + 1.1	213
S RAW	.CR2	2592 x 1728 (Approx. 4.50 megapixels)	Lossless Compression	—	11.4	345
S RAW + JPEG	Large/Fine	—	S RAW + Separate JPEG File	—	11.4 + 6.6	217
	Large/Normal				11.4 + 3.3	265
	Medium/Fine				11.4 + 3.5	262
	Medium/Normal				11.4 + 1.8	297
	Small/Fine				11.4 + 2.2	287
	Small/Normal				11.4 + 1.1	311
EOS 50D*						
JPEG	Large/Fine	4752 x 3168 (Approx. 15.10 megapixels)	JPEG	Low Compression	5.0	370
	Large/Normal			High Compression	2.5	740
	Medium/Fine	3456 x 2304 (Approx. 8.00 megapixels)		Low Compression	3.0	620
	Medium/Normal			High Compression	1.6	1190
	Small/Fine	2352 x 1568 (Approx. 3.70 megapixels)		Low Compression	1.7	1090
	Small/Normal			High Compression	0.9	2040
RAW	.CR2	4752 x 3168 (Approx. 15.10 megapixels)	Lossless Compression	—	20.2	91
RAW + JPEG	Large/Fine	—	RAW + Separate JPEG File	—	20.2 + 50	72
	Large/Normal				20.2 + 2.5	80
	Medium/Fine				20.2 + 3.0	79
	Medium/Normal				20.2 + 1.6	84
	Small/Fine				20.2 + 1.7	83
	Small/Normal				20.2 + 0.8	87
sRAW1	.CR2	3267 x 2178 (Approx. 7.10 megapixels)	Lossless Compression	—	12.6	140
sRAW1 + JPEG	Large/Fine	—	sRAW1 + Separate JPEG File	—	12.6 + 5.0	100
	Large/Normal				12.6 + 2.5	120
	Medium/Fine				12.6 + 3.0	110
	Medium/Normal				12.6 + 1.6	130
	Small				12.6 + 1.7	120
	Small/Normal				12.6 + 0.9	130
sRAW2	.CR2	2376 x 1584 (Approx. 3.80 megapixels)	Lossless Compression	—	9.2	200
sRAW2 + JPEG	Large/Fine	—	sRAW2 + Separate JPEG File	—	9.2 + 5.0	120
	Large/Normal				9.2 + 2.5	150
	Medium/Fine				9.2 + 3.0	150
	Medium/Normal				9.2 + 1.6	170
	Small/Fine				9.2 + 1.7	160
	Small/Normal				9.2 + 0.9	180
EOS Rebel T2i*****						
JPEG	Large/Fine	5184 x 3456 (Approx. 17.90 megapixels)	JPEG	Low Compression	6.4	570
	Large/Normal			High Compression	3.2	1120
	Medium/Fine	3456 x 2304 (Approx. 8.0 megapixels)		Low Compression	3.4	1070
	Medium/Normal			High Compression	1.7	2100
	Small/Fine	2592 x 1728 (Approx. 4.5 megapixels)		Low Compression	2.2	1670
	Small/Normal			High Compression	1.1	3180
RAW	.CR2	5184 x 3456 (Approx. 17.90 megapixels)	Lossless Compression	—	24.5	150
RAW+ JPEG	Large/Fine	—	RAW + Separate JPEG File	—	24.5 + 6.4	100
EOS Rebel T1i*****						
JPEG	Large/Fine	4752 x 3168 (Approx. 15.10 megapixels)	JPEG	Low Compression	5.0	370
	Large/Normal			High Compression	2.5	740
	Medium/Fine	3456 x 2304 (Approx. 8.0 megapixels)		Low Compression	3.0	610
	Medium/Normal			High Compression	1.6	1190
	Small/Fine	2352 x 1568 (Approx. 3.7 megapixels)		Low Compression	1.7	1080
	Small/Normal			High Compression	0.9	2030
RAW	.CR2	4752 x 3168 (Approx. 15.10 megapixels)	Lossless Compression	—	20.2	90
RAW+ JPEG	Large/Fine	—	RAW + Separate JPEG File	—	20.2 + 5.0	72
EOS Rebel XS****						
JPEG	Large/Fine	4272 x 2848 (Approx. 12.2 megapixels)	JPEG	Low Compression	4.3	460
	Large/Normal			High Compression	2.2	880
	Medium/Fine	3088 x 2056 (Approx. 6.3 megapixels)		Low Compression	2.5	770
	Medium/Normal			High Compression	1.3	1470
	Small/Fine	2256 x 1504 (Approx. 3.4 megapixels)		Low Compression	1.6	1190
	Small/Normal			High Compression	0.8	2290
RAW	.CR2	4272 x 2848 (Approx. 12.2 megapixels)	Lossless Compression	—	15.3	120
RAW+ JPEG	Large/Fine	—	RAW + Separate JPEG File	—	15.3 + 4.3	99
EOS Rebel XSi**						
JPEG	Large/Fine	3888 x 2592 (Approx. 10.1 megapixels)	JPEG	Low Compression	3.8	514
	Large/Normal			High Compression	2.0	982
	Medium/Fine	2816 x 1880 (Approx. 5.3 megapixels)		Low Compression	2.3	859
	Medium/Normal			High Compression	1.2	1630
	Small/Fine	1936 x 1288 (Approx. 2.5 megapixels)		Low Compression	1.3	1474
	Small/Normal			High Compression	0.7	2816
RAW	.CR2	3888 x 2592 (Approx. 10.1 megapixels)	Lossless Compression	—	9.8	199
RAW+ JPEG	Large/Fine	—	RAW + Separate JPEG File	—	9.8 + 3.8	143

Movie Recording Size	Frame Rate	Total Recording Time 4GB Card	Total Recording Time 16GB Card	File Size
EOS-1D Mark IV				
1920x1080 (16:9) Full HD	30fps	12 min.	49 min.	330 MB/min.
	25fps			
	24fps			
1280x720 (16:9) HD	60fps	12 min.	49 min.	330 MB/min.
	50fps			
640x480 (4:3) SD	60fps	24 min.	1 hr. 39 min.	165 MB/min.
	50fps			

Movie Recording Size	Frame Rate	Total Recording Time 4GB Card	Total Recording Time 16GB Card	File Size
EOS 5D Mark II				
1920x1080 (16:9) Full HD	30fps	12 min.	49 min.	330 MB/min.
1280x720 (16:9) HD	—	—	—	—
640x480 (4:3) SD	30fps	24 min.	1 hr. 39 min.	165 MB/min.

Movie Recording Size	Frame Rate	Total Recording Time 4GB Card	Total Recording Time 16GB Card	File Size
EOS 7D				
1920x1080 (16:9) Full HD	30fps	12 min.	49 min.	330 MB/min.
	25fps			
	24fps			
1280x720 (16:9) HD	60fps	12 min.	49 min.	330 MB/min.
	50fps			
640x480 (4:3) SD	60fps	24 min.	1 hr. 39 min.	165 MB/min.
	50fps			
640x480 (4:3) SD (Movie Crop)	60fps	24 min.	1 hr. 39 min.	165 MB/min.
	50fps			

Movie Recording Size	Frame Rate	Total Recording Time 4GB Card	Total Recording Time 16GB Card	File Size
EOS Rebel T2i				
1920x1080 (16:9) Full HD	30fps	12 min.	49 min.	330 MB/min.
	25fps			
	24fps			
1280x720 (16:9) HD	60fps	12 min.	49 min.	330 MB/min.
	50fps			
640x480 (4:3) SD	60fps	24 min.	1 hr. 39 min.	165 MB/min.
	50fps			
640x480 (4:3) SD (Movie Crop)	60fps	24 min.	1 hr. 39 min.	165 MB/min.
	50fps			

Movie Recording Size	Frame Rate	Total Recording Time 4GB Card	Total Recording Time 16GB Card	File Size
EOS Rebel T1i				
1920x1080 (16:9) Full HD	20fps	12 min.	49 min.	330 MB/min.
1280x720 (16:9) HD	30fps	18 min.	1 hr 13 min.	222 MB/min.
640x480 (4:3) SD	30fps	24 min.	1 hr. 39 min.	165 MB/min.

JPEG file sizes will vary depending on the subjects, shooting mode, and ISO speed. * Based on a 2GB CF card, JPEG quality 8, ISO 100, Standard Picture Style and Canon standard testing methods. ** Based on a 1GB CF card, JPEG quality 8, ISO 100, Standard Picture Style and Canon standard testing methods. *** Based on a 512MB CF card and Canon standard testing methods. **** Based on a 2GB SD card and Canon standard testing methods. *****The number of possible shots and maximum burst apply to a 4GB SDHC cardbased on Canon's testing standards.

©Arthur Morris

EF LENS TECHNOLOGY

Great images start with great lenses and, in many ways, an SLR is defined by the quality, breadth and scope of its associated system of lenses. For many, Canon EF series lenses alone are reason enough to choose the EOS System. A blend of some of the world's most advanced optical, microelectronic, and precision manufacturing technologies, EF lenses are perfected in Canon's laboratories and proven in the field. Whatever you shoot, whatever your budget, there are Canon EF lenses perfect for your needs.

Optical Image Stabilizer

OIS

Canon Optical Image Stabilizer technology makes handheld photography more practical at slow shutter speeds, accommodating more low-light shooting situations than ever before. Camera shake typically occurs at shutter speeds less than 1/ [focal length], resulting in image blur. Canon Optical Image Stabilizer technology uses miniature sensors and a high-speed microcomputer built into the lens. The sensors analyze vibrations and apply correction via a special stabilizing lens group that shifts the image parallel to the focal plane. Motion blur is

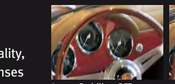


Image Stabilizer OFF

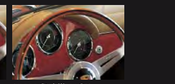


Image Stabilizer ON

canceled, resulting in a sharper image. With Optical Image Stabilization, it's like gaining up to four stops. Canon Optical Image Stabilizer technology is built into many EF or EF-S lenses and outperforms in-camera stabilization technologies found in other cameras by allowing for more movement of the stabilizing lens group. Especially with telephoto lenses, as the lens focal length increases, the effect of shake and the degree of correction needed to cancel it increase as well. **With the Optical Image Stabilizer in the lens, Canon can equip each IS lens with a stabilization unit optimized for the focal lengths and optical characteristics unique to that lens Other systems are limited by how far they can move an image sensor, and as a result their stabilization is less effective as telephoto lengths get longer. Also, the result of Optical Image Stabilization can be seen right in the viewfinder—impossible with some other stabilizer systems.**

Image Stabilization: It Belongs In the Lens

OPTICAL IMAGE STABILIZER

Because every lens is different, different lenses have different Optical Image Stabilizer needs.

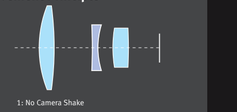
- *Reduces motion blur by counteracting camera shake during handheld photography*
- *With Optical Image Stabilizer in the lens, Canon can equip each Optical Image Stabilizer lens with the stabilizer it needs*
- *Found on some telephoto lenses, Optical Image Stabilizer Mode 2 is especially effective when doing panned shots*
- *With Canon Optical Image Stabilizer, the effects of the stabilization can be seen in the viewfinder—the image is steadier, making composition more accurate*

How the Image Stabilizer Works *— The Optical Image Stabilizer shifts a lens group in parallel to the focal plane. When the lens jerks due to camera shake, the light rays from the subject are bent relative to the optical axis, resulting in a blurred image. Camera shake is detected by two gyro sensors (one each for the yaw and pitch). The gyro sensors detect the angle and speed of the camera shake caused by handheld shooting. By moving select lens elements according to how the entire lens is being shaken, the image passing through the lens can be steady and sharp when it hits the imaging sensor. The figure on the right shows what happens when the lens is jerked downward. The center of the image moves downward on the focal plane. When the Optical Image Stabilizer lens group shifts downward, the light rays are refracted so that the image center returns to the center of the focal plane. Since image*

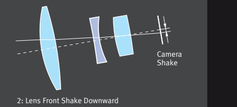
Optical Image Stabilizer Units

shake occurs in both the horizontal and vertical directions, the Optical Image Stabilizer lens group can shift vertically and horizontally on a plane perpendicular to the optical axis to counteract the image shake.

Optical Image Stabilizer Parallel Movement Principle

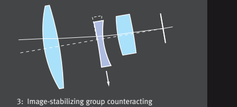


1: No Camera Shake



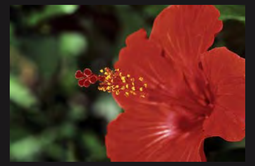
2: Lens Front Shake Downward

Camera Shake

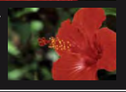


3: Image-stabilizing group counteracting downward camera shake

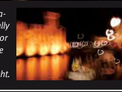
Optical Image Stabilizer in effect, right in the viewfinder.



Close-up *— For close-up shots, even the tiniest of motions is magnified and spoils a great shot!*



Low-light *— In low light situations, when you would normally expect to have to use flash or tripod, Canon's Optical Image Stabilizer lenses give you the freedom of up to 4 stops of light.*



Telephoto *— Canon designs each Optical Image Stabilizer system to complement the lens' focal length. So even with telephoto lenses you'll capture the shot!*

Taken with EF 100-400mm f/4.5-5.6L IS USM

Optical Image Stabilizer Mode 2

The standard settings of the Optical Image Stabilizer are set so that it is most effective when photographing stationary subjects. However when panning with a moving subject is attempted (tracking of the subject horizontally or vertically), the shake-correction of the OIS may inadvertently over-compensate and interfere with framing. To help resolve this, Canon developed Optical Image Stabilizer Mode 2. In this mode, if you move the lens to follow a subject for a pre-determined time, the Optical Image Stabilizer does not correct for the intentional panning while continuing to correct any camera shake that's perpendicular to the panning motion. The result is a virtually smooth viewfinder image as you follow the moving subject.

Hybrid Image Stabilizer

HYBRID IS
HYBRID IMAGE STABILIZER

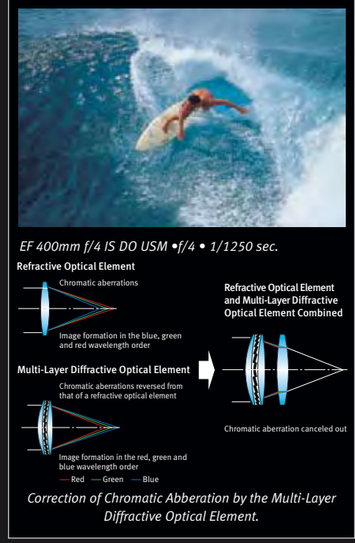
During normal shooting situations, sudden camera movement in rotational camera angle can cause significant image blur. During macro or close-up photography however, the image blur caused by linear camera shake—when the camera moves parallel to the subject—is more pronounced. Optical Image Stabilizer is optimized to counteract rotational or angular camera shake and works well for most camera shooting situations. To help compensate for linear camera shake, a new acceleration sensor determines the amount of shift-based camera movement. The new Canon Hybrid Image Stabilizer technology employs a highly sophisticated algorithm that combines the feedback of both the acceleration sensor and angular velocity sensor (found in current OIS technology) and moves the image stabilizer lens elements, effectively compensating for both rotational and linear camera shake. Hybrid IS dramatically enhances the effects of Optical Image Stabilizer especially during macro shooting, which may be difficult for conventional image stabilization technologies.

Linear Camera Shake

Diffractive Optics

DO

Canon's use of diffractive optics (DO) results in high-performance lenses that are much smaller and lighter than traditional designs. Canon's unique multilayer diffractive elements are constructed by bonding diffractive coatings to the surfaces of two or more lens elements. These elements are then combined to form a single multilayer DO element. Conventional glass lens elements disperse incoming light, causing chromatic aberration. The DO element's dispersion characteristics are designed to cancel chromatic aberrations at various wavelengths when combined with conventional glass optics. This technology results in smaller lenses with no compromise in image quality. Canon has also developed a new triple-layer type DO lens that uses an advanced diffractive grating to deliver excellent performance, with superb control of color fringing. This configuration is ideal for zoom lens optics and provides significant reductions in size. A good example is the EF 70-300mm f/4.5-5.6 DO IS USM lens, which is 28 percent shorter than the EF 70-300mm f/4-5.6 IS USM lens.


Refractive Optical Element
Chromatic aberrations
Image formation in the blue, green and red wavelength order
Refractive Optical Element and Multi-Layer Diffractive Optical Element Combined
Multi-Layer Diffractive Optical Element
Chromatic aberrations reversed from that of a refractive optical element
Chromatic aberration canceled out
Image formation in the red, green and blue wavelength order
Red
Green
Blue

EF 400mm f/4 IS DO USM •f/4 • 1/1250 sec.

Correction of Chromatic Abberation by the Multi-Layer Diffractive Optical Element.

Ultrasonic Motor

Canon developed the world's first lens-based Ultrasonic Motor (USM) to power the lens autofocus mechanism. Instead of large noisy drive trains powered by conventional motors, Canon USM lenses employ the minute electronic vibrations created by piezoelectric ceramic elements. The focusing action of the lens is fast and quiet, with virtually instantaneous stops and starts. USM lenses also draw minimal power from the camera, ensuring longer battery life. Canon makes two types of Ultrasonic Motor lenses. Ring-type USM lenses, found in large aperture and super-telephoto designs, permit manual focusing without first switching out of the auto mode. Micro USM designs bring the performance benefits of Canon's USM technology to a wide assortment of affordable EF lenses.

Ring-type USM

Micro USM

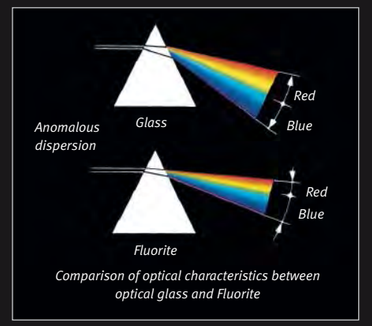
L-series Lenses

Most highly regarded among professional photographers, Canon L-series lenses are distinguished by a bold red ring around the outer barrel. What makes them truly distinctive, however, is their remarkable optical performance — the result of sophisticated Canon technologies, such as Ultra-low Dispersion UD glass, Fluorite and Aspherical elements and Super Spectra Coating.

Fluorite / UD Elements

CaF_2 UD S-UD

Reducing color fringing, or chromatic aberration, has been one of the great challenges in the design of telephoto lenses. L-series telephoto lenses – like the EF 70-200mm f/2.8 IS II USM and EF 300mm f/4L IS USM – employ Canon's Ultra-low Dispersion glass to minimize this effect, providing much improved contrast and sharpness. Even more effective at suppressing chromatic aberration are Fluorite elements, used in high-end super-telephoto L-series lenses. Composed of crystallized calcium fluoride (CaF_2), a single Fluorite element, although costly, has roughly the corrective power of two UD-glass elements, giving these L-series lenses their spectacular performance and relatively compact design.

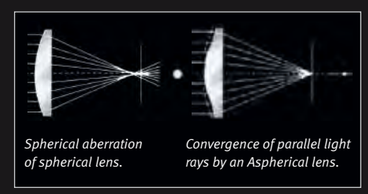


Comparison of optical characteristics between optical glass and Fluorite

Aspherical Elements

AL

Wide-angle lenses and fast normal-focal-length lenses often suffer from spherical aberration. When the light rays coming through the center of the lens do not converge at the same point as light rays coming through the lens edge, the image appears blurred because there is no sharp point of focus. Canon's Aspherical elements use a varying curved surface to ensure that the entire image plane appears focused. Aspherical optics also help to correct curvilinear distortion as one might find in ultra wide-angle lenses. Canon designs aspherical elements with extremely precise variable curvature of one or both sides, making possible lighter, more compact lenses.



Spherical aberration of spherical lens.

Convergence of parallel light rays by an Aspherical lens.

Subwavelength Structure Coating

SWSC

SWC is a new proprietary lens coating that helps control ghost and flare to a far greater degree than with earlier coating technologies. Utilizing SWC technology on large-curvature lens elements that are mainly found in wide-angle lenses, will significantly minimize the occurrence of ghosting and flare caused by reflected light in environments that have posed problems. SWC is used on the latest Canon wide angle lens, EF 24mm f/1.4L II USM.

EF 24mm f/1.4L II USM •f/6.3 •13 sec.

Focus Preset

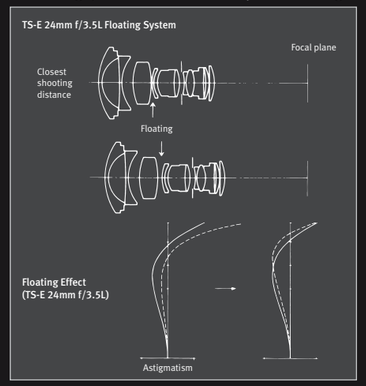
FP

Focus Preset enables you to program a focusing distance in the camera's memory. Normal picture taking and focusing are unaffected by preset distances. For example, at a soccer game, you Focus Preset the goal area. Shoot normally elsewhere on the field, but once the action moves toward the goal, the user can instantly return to the preset distance by turning a ring on the lens.

Floating System

Float

Typical lenses correct for optical aberrations only at commonly used focusing distances. Not surprisingly, at other focusing distances, especially close range, aberrations can compromise image quality. Rather than using fixed spacings, Canon's floating system dynamically varies the gap between key lens elements based on focusing distance. Most aberrations are effectively suppressed throughout the focusing range, assuring high image quality in all shooting situations.



Circular Aperture

Canon lenses featuring circular aperture diaphragms employ curved blades to create a smoothly rounded opening as the lens is stopped down. As a result, most out-of-focus background highlights are rendered as natural-looking rounded shapes rather than as distracting polygons. These lenses deliver smooth, consistent stop-down action (even at 10 fps), near-silent operation and excellent optical characteristics.

Inner and Rear Focusing

I/R

An inner focusing lens has the focusing lens group(s) in front of the diaphragm, while a rear focusing lens has the focusing lens group(s) behind the diaphragm. Both designs allow for compact optical systems that produce faster AF. And because the front of the lens does not rotate to focus, filter orientation remains constant.

AF Stop Feature

AFSF

Pressing the AF Stop button (featured on several EF IS telephoto lenses) momentarily locks the AF to help prevent the focus from shifting to a passing obstruction. After the obstruction has cleared, the focus will still be on the subject, and you can quickly resume shooting. AF Stop buttons are positioned at four locations around the lens grip for easy access.

Dust- and Water-Resistant Construction

DW-R

Most L-Series EF telephoto lenses are highly dust- and water-resistant thanks to rubber seals at the switch panels, exterior seams, drop-in filter compartments and lens mounts. Moving parts, such as the focusing ring and switches, are also designed to help keep out environmental contaminants, providing reliable performance under harsh conditions.

EF 24mm f/1.4L II USM •f/2.8 •1/30 sec.

Full-Time Manual Focusing

FT-M

Canon EOS cameras with EF lenses deliver impeccable AF precision. Manual focusing capability, nevertheless, can enhance flexibility. Canon EF lenses with full-time manual focusing enable the photographer to manually tweak focus without switching out of AF mode. Since AF action does not cause the focusing ring to turn, it can be made wider for improved grip and comfort.

TS-E Movements

Tilt Movements alter the angle of the plane of focus between the lens and focal plane, and Shift Movements move the lens's optical axis in parallel.

Reverse tilt and shift greatly reduces the range on which focusing is possible.

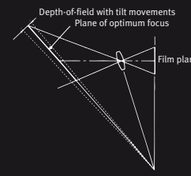
Shift was used to adjust the image to keep the building perpendicular all the way to the top.

The lens's tilt mechanism is used to achieve a pan focus effect that allows focusing all the way back.

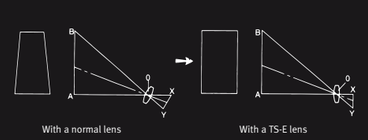
Without using shift causes the image of the building to lean in at the top.

***Tilt Movements** –Using a normal lens, shallow or deep focus is controlled by the size of the aperture used to adjust depth-of-field. Canon TS-E lenses can help achieve this by the tilting of the lens barrel in relationship to the focal and subject planes. This allows for the appearance of extremely deep focus even at wide open apertures, and shallow focus at smaller apertures.*

***Shift Movements** – By keeping the camera level, and using the shift function to raise the lens instead, this perspective effect can be corrected. With the camera's focal plane set parallel to the building, shifting the lens upward will obtain a more rectangular-looking building.*



Using Tilt Movements to Focus an Oblique Subject Plane



Using Shift Movements to Focus Tall Building

EF 15mm f/2.8 Fisheye •f/16 •1/640 sec.

Specialty Lenses

EF-S Lenses — Designed for the Canon EOS 7D, EOS 50D and all EOS Rebel models with APS-C sized sensors (with a 1.6x crop factor), Canon's EF-S lenses take advantage of the sensor's smaller size to help deliver optimized performance in compact, lightweight designs. The EF-S 15-85mm f/3.5-5.6 IS USM is a perfect example of this technology. With a compact design, a 35mm equivalent range of 24-136mm, and Optical Image Stabilizer technology, it's a superlative walk-around lens... possibly the only lens you'll need to enjoy basic Canon digital SLR photography.

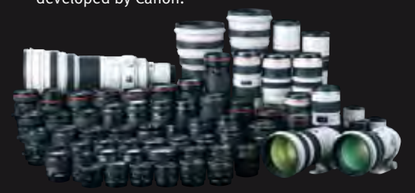
Fisheye — Perfect for super wide-angle and special effect photography, Canon's full-frame fisheye can focus as close as eight inches (0.2m), and delivers exceptionally sharp images throughout its focus range. Up to three gel filters can be inserted into its built-in rear filter holder.

TS-E — TS-E lenses are capable of tilt and shift movements, which bring many of the advantages of technical view cameras to the EOS System. Tilt movements alter the angle of the plane of focus between the lens and film plane, making broad depth-of-field possible even at larger apertures; shift movements slide the lens's optical axis along the film/sensor plane, enabling photographers to correct or alter perspective at almost any angle.

Macro — Canon's EF lens lineup has a number of options for true close-up and macro photography. With five macro lenses for precision, and three screw-on close-up lenses for convenience—in addition to Life-Size Converter EF and two Extension Tubes—Canon's macro lenses and close-up accessories can uncover detail that is nearly impossible for the unaided human eye to detect.

EF Mount

In designing the EF lens mount, Canon engineers gave photographers a lot more than a way to quickly attach a lens to a camera body. As the communication conduit between camera and lens, this fully electronic mount system has none of the shock, operational noise, abrasion, play, lubrication requirements, slow response, lever operation limitations, or other design restrictions related to mechanical linkage mechanisms. A self-test system, using the lens's built-in microcomputer, can even warn of malfunctions through the camera's display. The EF mount makes possible high-speed autofocus, precise aperture control and preview, automatic compensation with lens extenders, and both forward and backwardcompatibility with new lens technologies—such as USM and IS—as they are developed by Canon.



About Macro Magnification

A life-size macro lens—that is, a 1x magnification—records an image on film at its actual size. If you're photographing a flower, for example, and it has a diameter of 1 in., it will occupy 1 in. of your actual slide or negative. With a digital SLR, at 1.0x magnification, the image projected onto your camera's sensor will likewise be the same size at the sensor plane as the actual subject itself. Other macro lenses have lower or higher magnifications. A lens with 0.5x magnification will produce an image on film that is half the size of the actual subject. Your 1 in. flower then would only occupy 0.5 in. on film.

In the other direction, a 5x magnification lens will convert the 1-in. flower to a 5-in. diameter image. Since the entire image won't fit in the frame of your film, you will have an enlarged image of a detail of the flower.

Magnification is not the same as focal length. A 50mm lens and a 180mm might both be macro lenses with, for example, 1.0x magnification. The advantage of the longer lens is that it allows greater distance from a subject, while allowing the same magnification in the final image. The 180mm lens is ideal for shooting tiny subjects without disturbing them; the 50mm is better choice for copying flat documents.

0.25x

0.5x

1.0x

3.0x

5.0x

FOCAL LENGTH COMPARISON

15mm Fisheye 180°

14mm 114°

17mm 104°

20mm 94°

24mm 84°

28mm 75°

35mm 63°

50mm 46°

70mm 34°

85mm 28° 30'

100mm 24°

135mm 18°

200mm 12°

300mm 8° 15'

400mm 6° 10'

500mm 5°

600mm 4° 10'

1200mm 2° 5'

Take In the Wider View.

Canon EF fixed-focal-length wide-angle lenses are exceptionally sharp, virtually distortion-free, and fast – making them great choices for low-light shooting. EF ultra-wide zooms deliver stunning perspectives. The added versatility of zooming makes them perfect for enthusiasts and professionals alike.

EF LENSES for EOS Cameras

Ultra-Wide Zoom

EF-S 10-22mm f/3.5-4.5 USM*

EF 16-35mm f/2.8L II USM

EF 17-40mm f/4L USM

Wide-Angle

EF 24mm f/1.4L II USM •f/2.8 •1/30 sec.

EF 14mm f/2.8L II USM

EF 15mm f/2.8 Fisheye

EF 20mm f/2.8 USM

EF 24mm f/1.4L II USM

EF 24mm f/2.8

EF 28mm f/1.8 USM

EF 28mm f/2.8

EF 35mm f/1.4L USM

EF 35mm f/2

Icons: See "EF Lens Technology" section. ***Diagram:*** *Super UD Lens UD Lens Aspherical Lens*

** For EOS 7D, EOS 50D, 40D, 30D, 20D/20Da, Rebel T2i, T1i, XSi, XS and all versions of EOS Digital Rebel only.*

See It. Capture It.

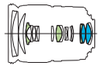
EF "standard" zooms cover a popular range of focal lengths for most photographers, from wide-angle through telephoto. This versatility makes them great for a wide range of shooting situations. EF medium telephoto lenses help deliver natural perspective with wide maximum apertures that make them ideal for low-light shooting.

EF LENSES for EOS Cameras

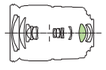
Standard Zoom

EF-S 15-85mm f/3.5-5.6 IS USM*

EF-S 17-55mm f/2.8 IS USM*

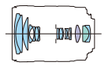


EF-S 17-85mm f/4-5.6 IS USM*



EF-S 18-55mm f/3.5-5.6 IS*

EF-S 18-135mm f/3.5-5.6 IS*



EF-S 18-200mm f/3.5-5.6 IS*

EF 24-70mm f/2.8L USM

EF 24-85mm f/3.5-4.5 USM

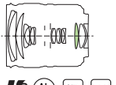
EF 24-105mm f/4L IS USM •f/10 •1/125 sec.

EF 24-105mm f/4L IS USM

EF 28-90mm f/4-5.6 III

EF 28-105mm f/3.5-4.5 II USM

EF 28-135mm f/3.5-5.6 IS USM



EF 28-200mm f/3.5-5.6 USM

Standard and Medium Telephoto

EF 50mm f/1.2L USM

EF 50mm f/1.4 USM

EF 50mm f/1.8 II

EF 85mm f/1.2L II USM

EF 85mm f/1.8 USM

EF 100mm f/2 USM

Icons: See "EF Lens Technology" section. ***Diagram:*** *Super UD Lens UD Lens Aspherical Lens*

** For EOS 7D, EOS 50D, 40D, 30D, 20D/20Da, Rebel T2i, T1i, XSi, XS and all versions of EOS Digital Rebel only.*

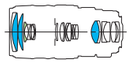
Focus Your Attention.

Telephoto lenses make it easy to throw backgrounds out of focus, grab detail, or "get close" to unapproachable subjects... and these EF zoom lenses are superb tools for the job. EF fixed-focal-length telephotos combine great picture quality with fast maximum apertures, making them ideal for handheld shooting in low light.

EF LENSES for EOS Cameras

Telephoto Zoom

EF 28-300mm f/3.5-5.6L IS USM



UD(3) I/R FT-M OIS

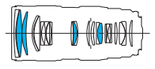
EF 55-200mm f/4.5-5.6 II USM

EF-S 55-250mm f/4-5.6 IS*

UD(1) OIS

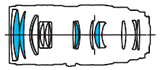
NEW

EF 70-200mm f/2.8L IS II USM



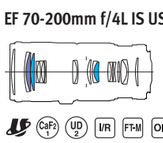
UD(4) I/R FT-M OIS DW-R

EF 70-200mm f/2.8L USM



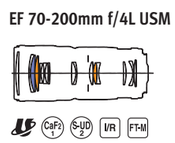
UD(4) I/R FT-M

EF 70-200mm f/4L IS USM



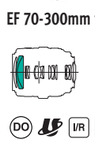
CaF2(1) UD(2) I/R FT-M OIS DW-R

EF 70-200mm f/4L USM



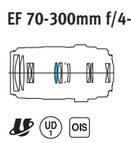
CaF2(1) S-UD(2) I/R FT-M

EF 70-300mm f/4.5-5.6 DO IS USM



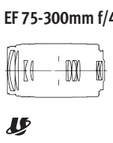
DO I/R FT-M OIS

EF 70-300mm f/4-5.6 IS USM

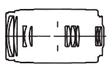


UD(1) OIS

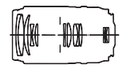
EF 75-300mm f/4-5.6 III USM



EF 75-300mm f/4-5.6 III

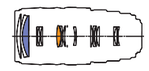


EF 100-300mm f/4.5-5.6 USM



I/R FT-M

EF 100-400mm f/4.5-5.6L IS USM



CaF2(1) S-UD(1) I/R FT-M Float OIS

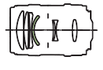
EF 100-400mm f/4.5-5.6L IS USM •f/14 •1/80 sec.

Telephoto

EF 135mm f/2L USM

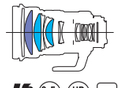
UD(2) I/R FT-M

EF 135mm f/2.8 w/Softfocus



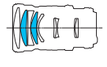
AL(1) I/R

EF 200mm f/2L IS USM



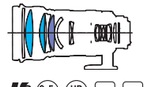
CaF2(1) UD(2) I/R FT-M FP OIS AFSF DW-R

EF 200mm f/2.8L II USM



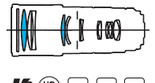
UD(2) I/R FT-M

EF 300mm f/2.8L IS USM



CaF2(1) UD(2) I/R FT-M FP OIS AFSF DW-R

EF 300mm f/4L IS USM



UD(2) I/R FT-M OIS

Icons: See "EF Lens Technology" section. ***Diagram:*** *Fluorite Lens Super UD Lens UD Lens DO Lens Aspherical Lens*

** For EOS 7D, EOS 50D, 40D, 30D, 20D/20Da, Rebel T2i, T1i, XSi, XS and all versions of EOS Digital Rebel only.*

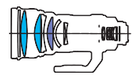
Up Close Detail From Afar.

Distinguished by their white color and seen at major sporting events around the world, the powerful EF super-telephotos are also ideal for nature, scenic, and even outdoor fashion photography. Canon's ring-type USM delivers a high level of focusing performance, and most feature Canon's superb Image Stabilization. EF tele extenders and extension tubes add even more power and versatility.

EF LENSES for EOS Cameras

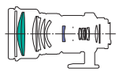
Super Telephoto

EF 400mm f/2.8L IS USM



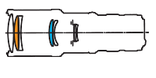
CaF2(1) UD(2) I/R FT-M FP OIS AFSF DW-R

EF 400mm f/4 DO IS USM



DO CaF2(1) I/R FT-M FP OIS AFSF DW-R

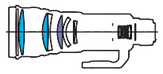
EF 400mm f/5.6L USM



UD(1) S-UD(1) I/R FT-M

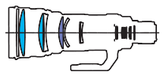
EF 400mm f/4 DO IS USM •f/4 •1/1250 sec.

EF 500mm f/4L IS USM



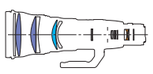
CaF2(1) UD(2) I/R FT-M FP OIS AFSF DW-R

EF 600mm f/4L IS USM



CaF2(1) UD(2) I/R FT-M FP OIS AFSF DW-R

EF 800mm f/5.6L IS USM



CaF2(1) UD(2) UD(1) I/R FT-M FP OIS AFSF DW-R

Extenders

Extender EF 1.4x II

DW-R

Extender EF 2x II

DW-R

Extension Tube EF 12 II
Extension Tube EF 25 II

Icons: See "EF Lens Technology" section. ***Diagram:*** *Fluorite Lens Super UD Lens UD Lens DO Lens*

Solutions for Specialized Shooting.

Canon's manual focus TS-E (Tilt-Shift) lenses provide tilt capability to alter the plane of focus and shift capability for perspective correction, offering solutions for numerous applications, from architectural to studio photography. Canon also offers a range of close-up, high-magnification shooting solutions with a lineup of exceptional macro lenses and accessories.

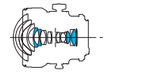
EF LENSES for EOS Cameras

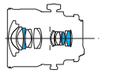
Tilt-Shift

TS-E 24mm f/3.5L II •f/5.7 •3.2 sec.

TS-E 17mm f/4L

TS-E 24mm f/3.5L II





TS-E 45mm f/2.8

TS-E 90mm f/2.8

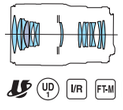
Macro

EF 50mm f/2.5 Compact Macro

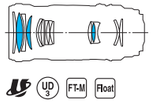
EF-S 60mm f/2.8 Macro USM*

MP-E 65mm f/2.8 1-5x Macro Photo

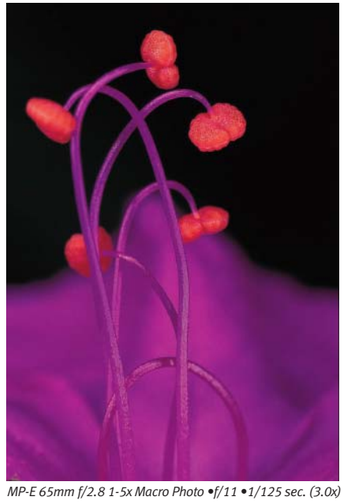
EF 100mm f/2.8L Macro IS USM



EF 180mm f/3.5L Macro USM



Life-Size Converter EF



MP-E 65mm f/2.8 1-5x Macro Photo •f/11 •1/125 sec. (3.0x)

Icons: *See "EF Lens Technology" section.* ***Diagram:*** *UD Lens Aspherical Lens*

** For EOS 7D, EOS 50D, 40D, 30D, 20D/20Da, Rebel T2i, T1i, XSi, XS and all versions of EOS Digital Rebel only.*

EF Lens Chart

CANON EF LENS SPECIFICATIONS	Apparent Focal length (mm)		Focus Drive	Angle of View (Diagonal)			Lens Construction (Groups/ Elements)	Minimum Aperture (f)	Filter Diameter (mm)	Closest Focusing Distance		Length		Weight		Lens Hood	Lens Cap	Soft Case
	APS-C	APS-H		35mm	APS-C	APS-H				(ft.)	(m)	(in.)	(mm)	(oz.)	(g)			
Ultra_Wide Zoom																		
• EF-S 10-22mm f/3.5-4.5 USM ††	16–35	N/A	Ultrasonic	N/A	107°30'–63°30'	N/A	10/13	22	77	0.8	0.24	3–1/2	89.8	13.6	385	EW-83E	E-77U	LP1319
• EF 16-35mm f/2.8L II USM	26–56	21–45	Ultrasonic	108°10'–63°	80°56'–42°36'	93°08'–51°32'	12/16	22	82	0.92	0.28	4–2/5	111.6	22.4	635	EW–88	E–82U	LP1319
EF 16-35mm f/2.8L USM †	26–56	21–45	Ultrasonic	108°10'–63°	80°56'–42°36'	93°08'–51°32'	10/14	22	77	0.9	0.28	4-1/8	103	1.3 lbs.	600	EW-83E	E–77U	LP1319
EF 17-35mm f/2.8L USM †	–	–	Ultrasonic	104°–63°	78°30'–42°36'	89°39'–51°32'	10/15	22	77	1.38	0.42	3–3/4	95.7	19.1	545	EW–83C	E–77U	–
• EF 17-40mm f/4L USM	27–64	22–52	Ultrasonic	104°–57°30'	78°30'–37°41'	89°39'–45°48'	9/12	22	77	0.92	0.28	3–3/4	96.8	1.1 lbs.	475	EW–83E	E–77U	LP1319
EF 20-35mm f/2.8 USM †	–	–	AFD	94°–63°	78°37'–42°36'	80°23'–51°32'	12/15	22	72	1.6	0.5	3–1/2	89.0	1.2 lbs.	540	EW–75	–	–
• EF 20-35mm f/3.5-4.5 USM †	32–56	26–46	Ultrasonic	94°–63°	68°37'–42°36'	80°23'–51°32'	11/12	22-27	77	1.1	0.34	2–3/4	68.9	11.9	340	EW–83II	E–77U	LP1214
Standard Zoom																		
• EF-S 15-85mm f/3.5-5.6 IS USM††	124–136	N/A	Ultrasonic	N/A	84°30'–18°25'	N/A	12/17	36	72	1.15	0.35	3–7/16	87.5	20.3	575	EW–78E	E-72U	LP1116
• EF-S 17-55mm f/2.8 IS USM ††	27–88	N/A	Ultrasonic	N/A	78°30'–27°50'	N/A	12/19	22	77	1.5	0.45	4–2/5	110.6	22.8	645	EW–83J	E-77U	–
• EF-S 17-85mm f/4-5.6 IS USM ††	27–136	N/A	Ultrasonic	N/A	78°30'–18°25'	N/A	12/17	22	67	1.1	0.35	3–5/8	92.0	1.1 lbs.	475	EW–73B	E–67U	LP1116
• EF-S 18-55mm f/3.5-5.6 IS ††	29–88	N/A	MM	N/A	74°20'–27°50'	N/A	9/11	22	58	0.82	0.25	2–3/4	68.5	7.8	200	EW-60C	E–58	LP814
• EF-S 18-55mm f/3.5-5.6 USM †	29–88	N/A	Ultrasonic	N/A	74°20'–27°50'	N/A	9/11	22–38	58	0.92	0.28	2–5/8	66.2	6.7	190	EW-60C	E–58U	LP814
• EF-S 18-55mm f/3.5-5.6 †*****	29–88	N/A	MM	N/A	74°20'–27°50'	N/A	9/11	22–38	58	0.92	0.28	2–5/8	66.2	6.7	190	EW-60C	E–58U	LP814
• EF-S 18-135mm f/3.5-5.6 IS††	29–216	N/A	MM	N/A	74°20'–11°30'	N/A	12/16	36	67	1.5	0.45	4	101	16.0	4555	EW–73B	E–67	LP1116
• EF-S 18-200mm f/3.5-5.6 IS††	29–320	N/A	DC motor	N/A	74°20'–07°48'	N/A	12/16	22-36	72	1.5	0.45	4	102	21.0	595	EW–78D	E–72	LP1116
EF 22-55mm f/4-5.6 USM †	–	–	Ultrasonic	88°56'–42°52'	63°38'–27°52'	75°03'–34°09'	9/9	22–32	58	–	0.35	–	–	–	175	–	–	–
• EF 24-70mm f/2.8L USM	38–112	31–91	Ultrasonic	84°–34°	59°15'–22°04'	70°18'–27°08'	13/16	22	77	1.25	0.38	4–7/8	123.5	2.1 lbs.	950	EW–83F	E–77U	LP1219
• EF 24-85mm f/3.5-4.5 USM †	38–136	31–111	Ultrasonic	84°–28°30'	59°15'–18°14'	70°18'–22°29'	12/15	22–32	67	1.6	0.5	2–3/4	69.5	13.4	380	EW–73II	E–67U	LP1014
• EF 24-105mm f/4L IS USM	38–168	31–136	Ultrasonic	84°–23°20'	59°15'–14°48'	70°18'–18°17'	13/18	22–27	77	1.5	0.45	3–5/16	83.5	1.5 lbs.	670	EW–83H	E–77U	LP1219
EF 28-70mm f/2.8 L USM †	–	–	Ultrasonic	75°–34°	51°58'–22°04'	62°13'–27°08'	11/16	22	77	1.6	0.5	4–5/8	117.6	1.9 lbs.	880	EW–83B	E–77U	–
EF 28-70mm f/3.5-4.5 †	–	–	MM	75°–34°	51°58'–22°04'	62°13'–27°08'	9/10	29	52	–	0.39	–	–	–	300	–	–	–
EF 28-80mm f/3.5-5.6 V USM† / V USM †	45–128	36–104	Ultrasonic	75°–30°	51°58'–19°21'	62°13'–25°51'	10/10	22–38	58	1.25	0.38	2–13/16	71.2	7.8	200	EW-60C	E–58	LP814
EF 28-80mm f/3.5-5.6 III † / II †	45–128	36–104	MM	75°–30°	51°58'–19°21'	62°13'–25°51'	10/10	22–38	58	1.25	0.38	2–13/16	71.2	7.8	200	EW-60C	E–58	LP814
EF 28-80mm f/3.5-5.6 †	45–128	36–104	MM	75°–30°	51°58'–19°21'	62°13'–25°51'	10/10	22–38	58	1.25	0.38	2–13/16	71.2	7.8	200	EW-60C	E–58	LP814
• EF 28-90mm f/4-5.6 III / II USM	45–144	36–117	MM/Ultrasonic	75°–27°	51°58'–17°14'	62°13'–21°16'	8/10	22–32	58	1.3	0.38	2–13/16	71.0	6.7	190	EW-60C	E–58U/E-58	LP814
• EF 28-90mm f/4-5.6 USM †	45–144	36–117	Ultrasonic	75°–27°	51°58'–17°14'	62°13'–21°16'	8/10	22–32	58	1.3	0.38	2–13/16	71.0	6.7	190	EW-60C	E–58	LP814
• EF 28-105mm f/3.5-4.5 II USM / USM †	45–168	36–136	Ultrasonic	75°–23°20'	51°58'–14°48'	62°13'–18°17'	12/15	22–27	58	1.6	0.5	3	75.0	13.1	375	EW-63II	E–58U	LP814
• EF 28-105mm f/4-5.6 USM †	45–168	36–136	Ultrasonic	75°–23°20'	51°58'–14°48'	62°13'–18°17'	9/10	22–32	58	1.57	0.48	2–11/16	68.0	7.4	210	EW–63B	E–58U	LP814
• EF 28-135mm f/3.5-5.6 IS USM	42–216	36–176	Ultrasonic	75°–18°	51°58'–11°32'	62°13'–14°16'	12/16	22–36	72	1.64	0.5	3–13/16	96.8	1.2 lbs.	540	EW–78BII	E–72U	LP1116
• EF 28-200mm f/3.5-5.6 USM	45–320	36–260	Ultrasonic	75°–12°	51°58'–07°48'	62°13'–09°39'	12/16	22–36	72	1.5	0.45	3–1/2	89.6	1.1 lbs.	500	EW–78D	E–72U	LP1116
• EF 35-80mm f/4-5.6 III † / II / USM †	56–128	46–104	MM	63°–30°	42°36'–19°21'	51°32'–23°51'	8/8	22–32	52	1.3	0.4	2–1/2	63.5	6.2	175	EW–54II	E–52	LP814
• EF 35-135mm f/4-5.6 USM †	–	–	Ultrasonic	63°–18°	42°36'–11°32'	51°32'–14°16'	12/14	22–32	58	2.5	0.75	3–3/8	86.0	15.0	425	EW–62	–	–
Telephoto Zoom																		
• EF 28-300mm f/3.5-5.6L IS USM	45–480	36–390	Ultrasonic	75°–8°15'	51°58'–5°12'	62°13'–06°26'	16/22	38	77	2.3	0.7	7–1/4	184.0	3.7 lbs.	1,670	EW–83G	E–77U	LZ1324
EF 35-350mm f/3.5-5.6L USM †	–	–	Ultrasonic	63°–07°03'	42°36'–04°28'	51°32'–05°31'	15/21	22–32	72	2.0	0.6	6–9/16	167	3.0 lbs.	1,385	EW–78	E–72U	–
EF 55-200mm f/4.5-5.6 II USM / USM †	88–320	72–260	Ultrasonic	72–260	27°–07°48'	34°09'–09°39'	13/13	22–29	52	3.9	1.2	3–13/16	97.3	10.9	310	ET–54	E–52U	LP1016
• EF-S 55-250mm f/4-5.6 IS ††	88–400	N/A	DC motor	N/A	27°5'–6°15'	N/A	10/12	22–32	58	3.6	1.1	4.3	108	15.4	390	ET–60	E–58	LP1019
NEW • EF 70-200mm f/2.8L IS II USM	112-320	91-260	Ultrasonic	34°-12°	22°04'–07°48'	27°08'–09°39'	19/23	32	77	3.9	1.2	7.8	199	3.3 lbs	1,490	ET–87	E–77U	LZ1326
• EF 70-200mm f/2.8L IS USM† / USM	112–320	91–260	Ultrasonic	34°–12°	22°04'–07°48'	27°08'–09°39'	18/23	32	77	4.6	1.4	7–13/16	197.0	3.2 lbs.	1,470	ET–86	E–77U	LZ1324
• EF 70-200mm f/4L IS USM	112–320	91–260	Ultrasonic	34°–12°	22°04'–07°48'	27°08'–09°39'	15/20	32	67	3.9	1.2	6–7/8	172.0	26.8	760	ET–74	E–67U	LP1224
• EF 70-200mm f/4L USM	112–320	91–260	Ultrasonic	34°–12°	22°04'–07°48'	27°08'–09°39'	13/16	32	67	3.9	1.2	6–7/8	172.0	19.2	705	ET–74	E–67U	LP1224
• EF 70-300mm f/4-5.6 DO IS USM	112–480	91–390	Ultrasonic	34°–8°15'	22°04'–05°12'	27°08'–06°26'	12/18	32–38	58	4.6	1.4	3–7/8	99.0	1.6 lbs.	720	ET–65B	E–58U	LP1116
• EF 70-300mm f/4–5.6 IS USM	112–480	91–390	Ultrasonic	34°–8°15'	22°04'–05°12'	27°08'–06°26'	10/15	32–45	58	4.9	1.5	5–7/16	137.2	1.4 lbs.	630	ET–65B	E–58U	LP1222
EF 75-300mm f/4–5.6 IS USM †	120–480	98–390	Ultrasonic	32°11'–8°15'	20°37'–05°12'	25°23'–06°26'	10/15	32–45	58	4.9	1.5	5–7/16	137.2	1.4 lbs.	650	ET–64II	E–58U	LP1022
• EF 75-300mm f/4-5.6 III USM/III/II USM†	120–480	98–390	MM/Ultrasonic	32°11'–8°15'	20°37'–05°12'	25°23'–06°26'	9/13	32–45	58	4.9	1.5	4–13/16	122.0	1.1 lbs.	480	ET–60	E–58U	LP1019
EF 75-300mm f/4–5.6 USM	120–480	98–390	Ultrasonic	32°11'–8°15'	20°37'–05°12'	25°23'–06°26'	10/15	32–45	58	4.9	1.5	5–7/16	137.2	1.4 lbs.	650	ET–64II	E–58U	LP1022
EF 80-200mm f/2.8L	–	–	AFD	30°–12°	19°21'–07°48'	25°31'–09°39'	13/16	32	72	5.9	1.8	7–5/16	186	2.9 lbs.	1330	ES–79	–	–
• EF 80-200mm f/4-5.5-6.6 II †/ USM †	128–320	104–260	MM/Ultrasonic	30°–12°	19°21'–07°48'	25°31'–09°39'	7/10	22–27	52	4.9	1.5	3–1/8	78.5	8.8	250	ET–54	E–52	LP1014
EF 100-300mm f/4.5-5.6 USM	160–480	130–390	Ultrasonic	24°–8°15'	15°32'–05°12'	19°11'–06°26'	10/13	32–38	58	4.9	1.5	4–3/4	121.5	1.2 lbs.	540	ET–65III	E–58U	LP1019
• EF 100-300mm f/5.6 L †	–	–	AFD	24°–8°15'	15°32'–05°12'	19°11'–06°26'	10/15	32	58	4.6	1.4	6–9/16	167	1.5 lbs.	695	ET–62II	–	–
EF 100-400mm f/4.5-5.6L IS USM	160–640	130–520	Ultrasonic	24°–6°10'	15°32'–03°54'	19°11'–04°50'	14/17	32–38	77	5.9	1.8	7–7/16	189.0	3.0 lbs.	1,360	ET–83C	E–77U	LZ1324
Wide-Angle																		
• EF 14mm f/2.8L II USM	22	18	Ultrasonic	114°	88°32'	100°43'	11/14	22	Gelatin	0.66	0.2	–3/4	116.0	22.8	645	Built-in	Exclusive	LP1016
• EF 14mm f/2.8L USM †	22	18	Ultrasonic	114°	88°32'	100°43'	10/14	22	Gelatin	0.8	0.25	3–1/2	89.0	1.2 lbs.	560	Built-in	Exclusive	LP1016
EF 15mm f/2.8 Fisheye	24	20	AFD	180°	108°15'	137°08'	7/8	22	Gelatin	0.7	0.2	2–7/16	62.2	11.6	330	Built-in	E–73	LP814
• EF 20mm f/2.8 USM	32	26	Ultrasonic	94°	68°37'	80°23'	9/11	22	72	0.8	0.25	2–13/16	70.6	14.3	405	EW–75II	E–72U	LP1214
• EF 24mm f/1.4L II USM	38	31	Ultrasonic	84°	59°15'	70°18'	10/13	22	77	0.8	0.25	3.4	86.9	22.9	650	EW–83K	E–77U	LP1319
• EF 24mm f/1.4L USM†	38	31	Ultrasonic	84°	59°15'	70°18'	9/11	22	77	0.82	0.25	3	77.4	1.2 lbs.	550	EW–83DII	E–77U	LP1214
EF 24mm f/2.8	38	31	AFD	84°	59°15'	70°18'	10/10	22	58	0.8	0.25	1–7/8	48.5	9.5	270	EW–60II	E–58	LP811
• EF 28mm f/1.8 USM	45	36	Ultrasonic	75°	51°58'	62°13'	9/10	22	58	0.8	0.25	2–3/16	55.6	10.9	310	EW–63II	E–58U	LP814
EF 28mm f/2.8	45	36	AFD	75°	51°58'	62°13'	5/5	22	52	1.0	0.3	1–11/16	42.5	6.5	185	EW–65II	E–52	LP1011
• EF 35mm f/1.4L USM	56	45	Ultrasonic	63°	42°36'	51°32'	9/11	22	72	0.98	0.3	3–2/5	86.0	1.3 lbs.	580	EW–78C	E–72U	LP1214
EF 35mm f/2	56	45	AFD	63°	42°36'	51°32'	5/7	22	52	0.8	0.25	1–11/16	42.5	7.4	210	EW–65II	E–52	LP1011
Standard & Medium Telephoto																		
EF 50mm f/1.0L USM †	–	–	Ultrasonic	46°	30°32'	37°21'	9/11	16	–	2.0	0.6	3–3/16	81.5	2.2 lbs.	985	ES–79	E–72U	–
• EF 50mm f/1.2L USM	80	65	Ultrasonic	46°	30°32'	37°21'	6/8	16	72	1.5	0.45	2.58	65.5	18.7	580	ES–78	E–72U	LP1214
EF 50mm f/1.4 USM	80	65	Ultrasonic	46°	30°32'	37°21'	6/7	22	58	1.5	0.45	2	50.5	10.2	290	ES–71II	E–58U	LP1014
EF 50mm f/1.8 II	80	65	MM	46°	30°32'	37°21'	5/6	22	52	1.5	0.45	1–5/8	41.0	4.6	130	ES–62#	E–52	LP1014
EF 50mm f/1.8 †	80	65	MM	46°	30°32'	37°21'	5/6	22	52	1.5	0.45	1–5/8	41.0	4.6	130	ES–62#	E–52	LP1014
• EF 85mm f/1.2L II USM / USM †	136	111	Ultrasonic	28°30'	18°14'	22°29'	7/8	16	72	3.2	0.95	3–5/16	84.0	2.3 lbs.	1,025	ES–79II	E–72U	LP1219
• EF 85mm f/1.8 USM	136	111	Ultrasonic	28°30'	18°14'	22°29'	7/9	22	58	2.8	0.85	2–13/16	71.5	15.0	425	ET–65III	E–58U	LP1014
• EF 100mm f/2 USM	160	130	Ultrasonic	24°	15°32'	19°11'	6/8	22	58	3.0	0.9	2–7/8	73.5	1.0 lbs.	460	ET–65III	E–58U	LP1014
Telephoto																		
• EF 135mm f/2L USM	216	175	Ultrasonic	18°	11°32'	14°16'	8/10	32	72	3.0	0.9	4–7/16	112.0	1.6 lbs.	750	ET–78II	E–72U	LP1219
EF 135mm f/2.8 w/ Softfocus	216	175	AFD	18°	11°32'	14°16'	6/7	32	52	4.3	1.3	3–7/8	98.4	13.8	390	ET–65III	E–52	LP1016
EF 200mm f/1.8L USM †	–	–	Ultrasonic	12°	07°48'	09°39'	10/12	32	48 DI	8.2	2.5	8–3/16	208	6.6 lbs.	3,000	ET–123	E–162	–
• EF 200mm f/2L IS USM	320	260	Ultrasonic	12°	07°48'	09°39'	12/17	32	52 DI	6.2	1.9	8–3/16	208	5.6 lbs.	2,520	ET–120B	E-145B	–
• EF 200mm f/2.8L II USM / USM †	320	260	Ultrasonic	12°	07°48'	09°39'	7/9	32	72	4.9	1.5	5–3/8	136.2	1.6 lbs.	765	ET–83BII	E–72U	LP1222
• EF 300mm f/2.8L IS USM / USM †	480	390	Ultrasonic	8°15'	5°12'	06°26'	13/17	32	52 DI	8.2	2.5	9–7/8	252.0	5.6 lbs.	2,550	ET-120	E–145	–
• EF 300mm f/4L IS USM / USM †	480	390	Ultrasonic	8°15'	5°12'	06°26'	11/15	32	77	4.9	1.5	8–11/16	221.0	2.6 lbs.	1,190	Built-in	E–77U	LZ1128
Super Telephoto																		
• EF 400mm f/2.8L IS USM/II USM†/USM†	640	520	Ultrasonic	6°10'	03°54'	04°50'	13/17	32	52 DI	9.8	3.0	13–11/16	349.0	11.7 lbs.	5,300	ET–155	E–180C	–
• EF 400mm f/4 DO IS USM	640	520	Ultrasonic	6°10'	03°54'	04°50'	13/17	32	52 DI	11.48	3.5	9–7/16	232.7	4.3 lbs.	1,940	ET–120	E–145 II	–
• EF 400mm f/5.6L USM	640	520	Ultrasonic	6°10'	03°54'	04°50'	6/7	32	77	11.5	3.5	10–1/16	256.5	2.8 lbs.	1,250	Built-in	E–77U	LZ1132
• EF 500mm f/4L IS USM	800	650	Ultrasonic	5°	03°07'	03°52'	13/17	32	52 DI	14.8	4.5	15–3/16	387.0	8.5 lbs.	3,870	ET–138	E–163	–
EF 500mm f/4.5L USM †	–	–	Ultrasonic	5°	03°07'	03°52'	6/7	32	48 DI	16.4	5.0	15–3/8	390	6.6 lbs.	3,000	ET–123BII	E–130	–
• EF 600mm f/4L IS USM / USM †	960	780	Ultrasonic	4°10'	02°36'	03°13'	13/17	32	52 DI	18.0	5.5	18	456.0	11.8 lbs.	5,360	ET–160	E–185	–
• EF 800mm f/5.6L IS USM	1,280	1,040	Ultrasonic	3°5'	01°57'	02°25'	14/18	32	52 DI	19.69	6.0	18.1	461.0	9.9 lbs.	4,500	ET–155	E–180C	–
• EF 1200mm f/5.6L USM †	1,920	1,560	Ultrasonic	2°5'	01°18'	01°36'	10/13	32	48 DI	45.9	14.0	33	836.0	36.4 lbs.	16,50	Built-in	Exclusive	–
Macro																		
EF 50mm f/2.5 Compact Macro	80	65	AFD	46°	30°32'	37°21'	8/9	32	52	0.8	0.23	2–1/2	63.0	9.9	280	Built-in	E–52	LP814
• EF-S 60mm f/2.8 Macro USM ††	96	N/A	Ultrasonic	N/A	25°	N/A	8/12	32	52	0.65	0.2	2–3/4	69.8	11.8	335	ET–67B	E–52U	LP1016
• MP-E 65mm f/2.8 1-5x Macro Photo *	104	85	Manual	18°40' (at 1x)	11°51' (at 1x)	14°39' (at 1x)	8/10	16	58	0.8	0.24	3–7/8	98.0	1.6 lbs.	730	–	E–58	LP1216
• EF 100mm f/2.8L Macro IS USM	160	130	Ultrasonic	23.4°	15°7'	19°12'	12/15	32	67	0.97	0.3	4–13/16	123.0	1.4 lbs.	625	ET–73	E–67U	LP1219
• EF 100mm f/2.8 Macro IS USM	160	130	Ultrasonic	24°	15°32'	19°11'	8/12	32	58	1.0	0.31	4–11/16	119.0	1.3 lbs.	600	ET–67	E–58U	LZ1324
• EF 180mm f/3.5L Macro USM	288	234	Ultrasonic	13°40'	08°40'	10°43'	12/14	32	72	1.6	0.48	7–3/8	186.6	2.4 lbs.	1,090	ET–78II	E–72U	LZ1324
Life Size Converter EF ***	–	–	–	–	–	–	3/4	–	–	0.8	0.24	1–3/8	34.9	5.6	160	–	R–F–3	LP811
Tilt-Shift																		
• TS-E 17mm f/4L *	27	22	Manual	104°	78°30'	89°39'	13/18	22	–	0.82	0.25	4.20	106.7	1.8 lbs.	820	–	17	LP1219
• TS-E 24mm f/3.5L II *	38	31	Manual	84°	59°15'	70°18'	10/16	22	82	0.69	0.21	4.20	106.9	1.7 lbs.	780	EW–88B	E–82	LP1319
TS-E 24mm f/3.5L †*	38	31	Manual	84°	59°15'	70°18'	9/11	22	72	1.0	0.3	3–7/16	87.0	1.2 lbs.	570	EW–75BII	E–72	LP1216
TS-E 45mm f/2.8 *	72	59	Manual	51°	33°44'	41°10'	9/10	22	72	1.3	0.4	3–9/16	90.0	1.4 lbs.	645	EW–79BII	E–72	LP1216
TS-E 90mm f/2.8 *	144	117	Manual	27°	17°14'	21°16'	5/6	32	58	1.6	0.5	3–7/16	88.0	1.2 lbs.	565	ES–65III	E–58	LP1016
Extenders																		
Extender EF 1.4x II **	–	–	–	–	–	–	–	–	–	–	–	1–1/16	27.2	7.8	220	–	Extender Cap II	LP811
Extender EF 2x II **	–	–	–	–	–	–	–	–	–	–	–	2–5/16	103	9.3	265	–	Extender Cap II	LP811

† Discontinued. †† Compatible only with EOS 7D, EOS 50D, 40D, 30D, 20D/20Da, Rebel T2i/T1i/XSi/XS and Digital Rebel XTi/XT only. • Incorporates distance information with E-TTL II. * TS-E AND MP-E lenses are manual focus only, with automatic diagram. ** Extensions EF 1.4x II and 2x II are for exclusive use with EF70-200mm f/2.8L, 70–200mm f/2.8L IS, 70–200mm f/4L, 100–400mm f/4.5-5.6L, 135mm f/2L, 180mm f/3.5L Macro, 200mm f/1.8L, 300mm f/2.8 L, 300mm f/4L, 300mm f/4L IS, 400mm f/2.8L IS, 400mm f/4 DO, 400mm f/5.6L, 500mm f/4L IS, 600mm f/4L IS, and 1200mm f/5.6L (Manual focus only when EF 1.4x II is used with EF 100-400mm f/5.6L, 400mm f/5.6L, 500mm f/4.5L, 1200mm f/5.6L, and with 180mm f/3.5 Macro when focused closer than 2.6 feet; or with Extender EF 2x II when used with EF70-200mm f/4L, 100–400mm f/4.5-5.6L, 180mm f/3.5L Macro, 300mm f/4L IS, 300 f/4L, 400mm f/4 DO, 400mm f/5.6L, 500mm f/4L, 500mm f/4.5L, 600mm f/4L, and 1200mm f/5.6L). *** Life Size Converter EF is for exclusive use with 50mm f/2.5 Compact Macro. **** Available only with the EOS 40D, 30D, 20D and Digital Rebel Kit. # With Adapter Ring. Rear Cap for EF lenses = Lens Dust Cap E. Body Cap for EOS Cameras, Life Size Converter EF = Camera Cover R-F-3. Specifications subject to change.

The Finest Accessories for Your Lenses.

To enhance the stellar features of the EF Lens system, there are a number of accessories designed to perform perfectly with your system. Canon offers cases to help protect your lenses, hoods and filters to help control glare, and a number of adapters to further expand the possibilities of your EF Lenses and your EOS System.

General Purpose

Lens Cases

Lens Hoods

Lens Cases and Lens Hoods

These functional, rugged cases are indispensable to help protect lenses. Lens hoods help prevent unwanted glare from affecting your photographs.

Available Sizes
See EF Lens Specifications.

Haze (UV-1)

Haze (UV-1)

The Haze (UV-1) filter absorbs ultraviolet light and is most effective on sunny days for cutting haze out of the shot.

Type	Available Sizes
Screw-in	67mm, 72mm, 77mm, 82mm

52mm Drop-in
Screw Filter Holder

Drop-in Screw Filter Holder

A holder for screw-type filters, for use with rear-mounted drop-in filters.

Type	Available Sizes
Drop-in	48mm, 52mm. Includes clear filter. For super-telephoto lenses. Current IS Super-teles—52mm. Previous super-teles without IS—48mm.

Close-up Lenses

With Close-up Lens

250D 500D 500

Close-up Lens 250D/500D/500

The 250D/500D series incorporates double-element achromatic design for maximum optical performance. These screw-in lenses are used to provide a shorter minimum focusing distance with no loss of light. Each lens is optimized for a particular focal length. Manual focus is recommended with these lenses.

Type	Available Sizes
Screw-in	500D/500: 52mm, 72mm, 77mm. Optimized for lenses 70 thru 300mm. 250D: 52mm, 58mm. Optimized for lenses 50 thru 135mm.

Polarizing Filters

Not using Circular PL Filter

Using Circular PL Filter emphasizes the blue of the sky.

Not using Circular PL Filter

Using Circular PL Filter suppresses the reflection from the surface of the leaves and the surface of the water.

Screw-in 48mm Drop-in

Circular Polarizing Filter PL-CB/PL-C

Polarizing filters enhance picture quality by blocking harmful reflected light. Use it to reduce light reflections from glass and water surfaces or to improve color saturation. Simple to use, these filters polarize light circularly, rather than linearly, so they do not interfere with auto-focus or TTL light metering.

DROP-IN — For use with lenses using rear-mounted drop-in filters, this polarizing filter can be rotated from the outside without removing the holder from the lens, helping enable precise control.

Type	Available Sizes
Screw-in	52mm, 58mm, 67mm, 72mm, 77mm, 82mm
Drop-in	48mm, 52mm. For super-telephoto lenses. Current IS Super-teles—52mm. Previous super-teles without IS—48mm.

Softmat Filters

Without Softmat Filter

Use a Softmat Filter for a soft effect.

Softmat No. 1

Softmat No. 2

Softmat No. 1 & No. 2

Softmat filters mildly soften the focus for flattering portraits and dreamy landscapes. These filters utilize the effect of diffraction, which occurs between light passing through the transparent part and light passing through the coated part. Use Softmat No. 1 filter for a gentle soft focus effect, and Softmat No. 2 for a stronger effect.

Type	Available Sizes
Screw-in	52mm, 58mm

Extension Tubes

EF 25 II

EF 12 II

Extension Tube EF 25 II & EF 12 II

These close-up accessories are placed between the camera body and lens to help enable high-magnification photography. Eight electronic contact points allow communication between the camera and lens to continue as usual. The magnification differs according to the lens, but for standard zoom lenses it is about 0.3x to 0.5x for the EF 12 and 0.7x or more for the EF 25. By using both tubes effectively, the choice of magnifications can be greatly extended. However, for best results, manual focusing is recommended.

Loupes

Loupe 4x

Loupe 4x

Designed for viewing 35mm film frames at high magnifications, these loupes use a high-performance lens system that help to eliminate all aberration and distortion. They offer diopter adjustment of -4 to +1 dpt, and include an eyecup, hood and case.

Gelatin Filter Holders

Gelatin Filter Hoods IV

Gelatin Filter Holder IV

Gelatin Filter Holder Adapter IV

Gelatin Filter Hoods III

Gelatin Filter Holder III

Gelatin Filter Holder Adapter III

Gelatin Filter Holder System

This convenient holder system allows the use of commercially available square filters without the need for cutting. The holder attaches to the lens through an adapter that fits the filter diameter. A special hood is available for use with the system. Use with 3-inch square type III and 4-inch square type IV gelatin filters. Gelatin filters can be used with most EF lenses.

Gelatin Filter Holder III & IV

Type	Available Sizes
Screw-in	Holder for 3-inch square (III) or 4-inch (IV) gelatin filters.

Gelatin Filter Holder Hoods III & IV

Type	Available Sizes
Screw-in	Lens shades which attach to holder can be stacked with telephoto lenses.

Gelatin Filter Holder Adapter III & IV

Type	Available Sizes
Screw-in	III: 52mm, 58mm, 67mm, 72mm, 77mm. IV: 58mm, 67mm, 72mm, 77mm.

Drop-in Gelatin Filter Holder II

Up to three gelatin filters can be placed in these holders. To use, insert a cut piece of gelatin film between the holder's filter frame and pressure clip, and screw on to the lens.

48mm Drop-in
Gelatin Filter Holder II

Type	Available Sizes
Drop-in	48mm, 52mm. For super-telephoto lenses. Current IS Super-teles—52mm. Previous super-teles without IS—48mm.

Extender EF Specifications EF Lens Attachment	with Extender EF 1.4x II attached						with Extender EF 2x II attached					
	Apparent Focal Length (mm)			f-stop (f)	Maximum Magnification	AF	Apparent Focal Length (mm)			f-stop (f)	Maximum Magnification	AF
	35mm	APS-H	APS-C				35mm	APS-H	APS-C			
EF 135mm f/2L USM	189	246	302	2.5–45	0.27	○	270	351	432	4–64	0.38	○
EF 180mm f/3.5L Macro USM	252	328	403	4.5–45	1.4	○*2	360	468	576	6.7–64	2.00	×
EF 200mm f/2.8L II USM	280	364	448	2.5–32	0.22	○	400	520	640	5.6–64	0.32	○
EF 200mm f/2L IS USM	280	364	448	2.8–45	0.18	○	400	520	640	4–64	0.24	○*5
EF 300mm f/2.8L IS USM	420	546	672	4–45	0.15	○	600	780	960	5.6–64	0.28	○
EF 300mm f/4L IS USM	420	546	672	5.6–45	0.33	○	600	780	960	8–64	0.47	×*3*4
EF 400mm f/2.8L IS USM	560	728	896	4–45	0.22	○	800	1,040	1,280	5.6–64	0.31	○
EF 400mm f/4 DO IS USM	560	728	896	5.6–45	0.17	○	800	1,040	1,280	8–64	0.24	×*3*4
EF 400mm f/5.6L USM	560	728	896	8–45	0.18	×*3	800	1,040	1,280	11–64	0.27	×
EF 500mm f/4L IS USM	700	910	1,120	5.6–64	0.17	○	1,000	1,300	1,600	8–90	0.27	×*3*4
EF 600mm f/4L IS USM	840	1,092	1,344	5.6–64	0.17	○	1,200	1,560	1,920	8–90	0.27	×*3*4
EF 800mm f/5.6L IS USM	1,120	1,456	1,792	8–45	0.2	×*5	1,600	2,080	2,560	11–64	0.28	×*5
EF 1200mm f/5.6L USM	1,680	2,184	2,688	8–45	0.12	×	2,400	3,120	3,840	11–64	0.27	×
EF 70-200mm f/2.8L USM	98–280	127–364	157–448	4–45	0.22	○	140–400	182–520	224–640	5.6–64	0.44	○
EF 70-200mm f/4L IS USM / USM	98–280	127–364	157–448	5.6–45	0.29	○	140–400	182–520	224–640	8–64	0.42	×*3
EF 100-400mm f/4.5-5.6L IS USM	140–560	182–728	224–896	6.7–54	0.28	×*3*4	200–800	260–1,120	320–1,280	9.5–76	0.40	×*4

For Best Results with your Canon EOS Camera Use Original Canon EF Lenses.

Each EOS camera body and each EF Lens has its own built-in microcomputer. These microcomputers store a range of special data to ensure the smooth operation of bodies and EF lenses which support two-way digital communications between each part to allow exchange of information. Since the EOS System's market launch in 1987, functions have been added and improved on a continuing basis, such as Optical Image Stabilizer to some lenses, speeding up the AF function, increasing the number of focusing points, and the addition of the Eye Controlled Focus™ Function. As the system's range of functions has evolved, the nature of the basic system of communications between lens and body has evolved as well, ensuring that complete compatibility is maintained. This process of evolution will continue in the future with the addition of more new specifications, resulting in still further gains in reliability. **Accordingly, in order to realize the maximum performance of the EOS System and thereby achieve among the highest possible photographic quality, we recommend that you use Canon EF lenses and Canon brand accessories, since they are designed and manufactured to match the special qualities of your EOS camera.**

*1 If the lens is attached to an EOS camera, having multiple focusing points and an Extender is attached to the lens, only the center focusing point will be useable for AF. *2 The autofocusing range is from 2.6 feet/0.8m to infinity. *3 With the EOS-1Ds Mark III, EOS-1Ds Mark II, EOS-1D Mark III, EOS-1D Mark II, EOS-1Ds, EOS-1D, EOS-1v and EOS-3, AF is possible with the center focusing point only. *4 The Image Stabilizer does not operate with the following cameras: EOS650, 630, 620, 600, RT, 700, 750, 850, EOS-1, A2, A2E, 10s, ELAN, Rebel, Rebel S, Rebel II and Rebel SII. *5 With the EOS-1Ds Mark II, EOS-1Ds, EOS-1D Mark II N, EOS-1D Mark II, EOS-1D, EOS-1v, EOS –1v HS and EOS-3, AF is possible with the center focusing point only.

SPEEDLITE TECHNOLOGY

Integral to the EOS System, Canon Speedlites are the ideal flash source for EOS SLR cameras. They are technologically advanced to provide perfect exposure and illumination with just about any subject, yet operation is remarkably simple. Whether you're an amateur or an expert, Canon Speedlites make it easy to obtain professional results.

Sophisticated Flash Control Modes

E-TTL—In E-TTL (Evaluative Through-The-Lens) flash exposure control mode, meter readings are taken through the lens, but not off the focal plane. Using a preflash fired after the shutter button has been fully depressed—but before the camera's reflex mirror goes up—E-TTL uses the camera's Evaluative metering sensor to compare the ambient light values with the light reflected from the subject by the preflash. The camera then calculates and stores the flash output required for optimum exposure of the main subject (as identified by the AF point) and the background. E-TTL requires the use of EX-series dedicated Speedlites such as the 580EX II, 430EX II, 270EX, 220EX, MT-24EX, or MR-14EX in combination with a compatible camera.

E-TTL II—Available on Canon's EOS Digital SLR cameras, E-TTL II incorporates distance information from compatible EF lenses (see page 30 for details) for more versatile flash exposure control. E-TTL II minimizes underexposure that can occur with straight reflections by ignoring sensor areas that report abnormally high levels. This feature is useful when shooting a subject with a highly reflective object in the background, or if the subject itself is highly reflective. In addition, because distance information is used in calculating the flash output level, E-TTL II prevents overexposure when photographers lock focus and recompose.

SLR Compatibility

Camera Model	E-TTL	E-TTL II	A-TTL / TTL
EOS-1Ds Mark III	No	Yes†	Not Possible
EOS-1D Mark IV	No	Yes†	Not Possible
EOS 5D Mark II	No	Yes†	Not Possible
EOS 7D	No	Yes†	Not Possible
EOS 50D	No	Yes†	Not Possible
EOS 40D	No	Yes†	Not Possible
EOS 30D	No	Yes†	Not Possible
EOS Rebel T2i / T1i / XSi / XS	No	Yes†	Not Possible
EOS Digital Rebel XTi / XT	No	Yes†	Not Possible
EOS-1v / EOS-3	Yes	No	4-point/3-zone
EOS ELAN 7NE	Yes	Yes	4-point/3-zone
EOS Rebel T2 / T2 Date	No	Yes	Not Possible
EOS Rebel K2 / K2 Date	Yes	No	4-point/3-zone

Speedlite Compatibility

	E-TTL / E-TTL II	A-TTL	TTL	Manual
580EX II	Yes††	No	Yes†††	Yes
430EX II	Yes††	No	No	Yes
270EX	Yes††	No	No	No
220EX	Yes††	No	Yes†††	No
MR-14EX	Yes††	No	Yes†††	Yes
MT-24EX	Yes††	No	Yes†††	Yes

† Not Linked to AF point. †† Requires EOS body that supports E-TTL and E-TTL II respectively. ††† Defaults to TTL in all conditions except direct flash in the camera's Program mode.

High-Speed Sync *— EF 135mm f/2.0L USM lens •f/2 •1/750 sec.*

For example, with the EOS-1D Mark IV, the ambient light is first measured using the camera's 63-zone metering when the shutter button is pressed. Next, a preflash is fired and the metering sensor takes readings. The ambient and preflash readings are compared. The metering areas having small differences are selected as the main flash exposure areas. Areas with large discrepancies between ambient and preflash readings are excluded or down-weighted because they are assumed to contain a highly reflective subject, or the subject is not in that part of the frame—an assumption validated by distance information. The algorithm thus helps avoid chronic underexposure problems in such situations. These readings are weighted, averaged, and compared with the ambient light reading and the main flash output is then set and stored in memory.

The E-TTL II, in effect, captures the subject as a "plane" and not as a "point." As a result, EOS SLR cameras can help deliver consistent flash exposures even if the subject contains various colors and levels of reflection. The camera also allows the user to select an averaged metering pattern through custom function settings.

TTL*—TTL (Through-The-Lens) is the standard flash exposure control mode used by the built-in flash units that come with some 35mm EOS film cameras. Unlike E-TTL or E-TTL II, TTL reads flash illumination reflected from the film during the exposure. When the camera is set to Program AE mode, TTL flash sets an aperture based on the ambient light level.

Flash Exposure Lock (FE Lock)

FE Lock adds Auto Exposure lock and Spot metering functions when shooting with EX-series Speedlites and E-TTL compatible EOS cameras. The EX-series Speedlite's preflash fires when the camera's AE Lock button is depressed, storing a Spot meter reading of flash and ambient lighting data for up to 16 seconds. This provides enough time to not only recompose the shot, but also alter the ambient light exposure for maximum creative control. FE Lock is extremely useful when you wish to recompose after focus lock or to place the main subject in a part of the frame not covered by one of the focusing points. It can also eliminate potential exposure errors caused by unwanted reflections from surfaces like windows or mirrors.

Adjusting Ambient Exposure in FE Lock**—**After preflashing the subject with the FE Lock button, ambient exposure can be adjusted by turning the Quick Control Dial. The ambient exposure level is displayed on the exposure level scale in the viewfinder and on the external LCD panel.

Taken with MT-24EX and EOS-1v HS

FP Mode***

FP (focal-plane) flash, or High-speed Sync, enables E-TTL and E-TTL II compatible cameras equipped with an EX-series Speedlite to synchronize flash at shutter speeds faster than the camera's normal maximum sync speed. Even in bright daylight, for example, a fast lens can be used at a wide aperture to reduce depth-of-field and emphasize the subject. FP flash can be combined with E-TTL, E-TTL II, or FE Lock, and is available in all AE modes plus Manual.

Flash Exposure Compensation****

This setting adjusts flash output without changing the shutter speed or aperture. It's a particularly effective way to fine-tune the balance between foreground and background exposure for fill flash shots, but it can also be used to compensate for extremely bright or dark tones in the subject.

Second-Curtain Sync

Instead of firing the instant the shutter opens, Second-Curtain Sync fires the flash at the end of the exposure, allowing streaks of light to flow naturally behind a moving subject. This creative flash mode is most effective with slower shutter speeds and subjects with light sources, such as the headlights of a moving car.

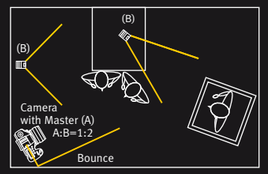
Stroboscopic Flash

Stroboscopic flash is a series of flashes fired in rapid succession during a single exposure. With stroboscopic flash, multiple images of a moving subject appear in the photograph. Using this mode, you can analyze a golf swing or record the shattering of a windowpane. (Available with Speedlite 580EX II, Macro Ring Lite MR-14EX and Macro Twin Lite MT-24EX, the built-in flash of the EOS 7D).

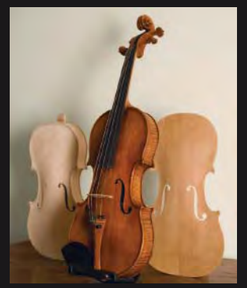
**ATTL and TTL are not compatible with digital SLR cameras. See lens chart for a listing of lenses that supply distance information. **Ambient exposure cannot be adjusted when the camera is set to Bulb mode or in low-light situations when the camera is set to Program AE or A-DEP. ***Unlike conventional electronic flash, FP flash output (guide number) decreases as shutter speed increases above normal X-sync speed. ****Flash exposure compensation can be set with most current Speedlites, and it can also be set with all current EOS cameras other than the EOS Rebel series and EOS Digital Rebel.*

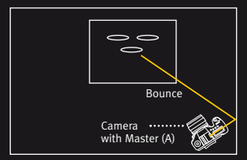
Wireless Flash Photography

Canon's EX series Speedlites have made multiple-flash photography simple, wireless and automatic. Using the Speedlite 580EX II, Macro Speedlite MR-14EX, Macro Twin Lite MT-24EX, or the Speedlite Transmitter ST-E2 as a master unit, wireless signals are transmitted to an unlimited number of Speedlites 580EX II or 430EX II, creating myriad possibilities for lighting, no matter the location. For the ultimate convenience, the EOS 7D has an Integrated Speedlite Transmitter, which has the transmitting features of the Speedlite 580EX II, allowing users to wirelessly control EX series Speedlites and doing away with the need for an external master unit.

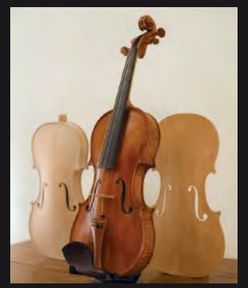


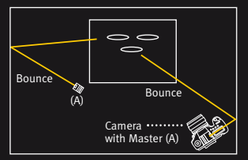
Sample Photo Analysis – *Three flash units provided illumination. The light from the master flash unit (A), a Speedlite 580EX II mounted on the camera, was bounced off the wall to soften its intensity before reaching the two violin makers. A slave 580EX II (B) was set far enough away on a desk to be pointed directly at the statue, and another 580EX II (B) was used to light up the overall office. Based on the results displayed on the camera's LCD monitor, the brightness of the master flash unit was halved to achieve natural lighting.*



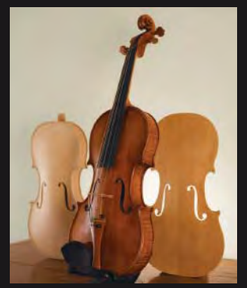


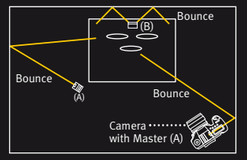
1. Set up the main flash unit – *To prevent the strong shadows a direct flash would produce, the main flash was bounced off a wall near the camera to soften the lighting.*





2. Add an auxiliary flash unit – *Remaining shadows were weakened by bouncing an auxiliary flash (A) off another wall to hit the subjects from a direction opposite that of the main flash unit.*





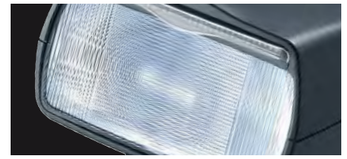
3. Add another auxiliary flash unit – *To improve gradation and contrast, another auxiliary flash unit (B) was set up behind the subjects. Its light was bounced off the back wall to accent key details of the image.*

E-TTL/E-TTL II Wireless Autoflash Control

Up to three groups (for main, fill and background) of slave units can be set up for comprehensive control of flash lighting. The Speedlite slave units can be assigned to group A, B, or C, with output ratio between groups A and B adjustable from 8:1 to 1:1 or 1:1 to 1:8. The output of the group C can be adjusted through flash exposure compensation. Superb lighting is simple thanks to the E-TTL/E-TTL II autoflash system which controls the total flash output to ensure consistently correct exposure. The EOS 7D features the wireless autoflash control with its built-in flash. The EOS 7D, also features a modeling (preview) flash is available by pressing the depth-of-field preview button directly, or when Speedlite 580EX II is used with any other current EOS SLR. Even with multiple Speedlites, the modeling flash fires according to the ratios you have set. E-TTL/E-TTL II wireless autoflash also supports most other Speedlite features, such as FE Lock, FP Flash, Flash Exposure Bracketing/Compensation, and Stroboscopic Flash. Finally, for macro shooting, the Macro Ring Lite MR-14EX and Macro Twin Lite MT-24EX can be used as master units as well.

Amazing Flash System

Canon offers a full range of Speedlite flash units compatible with EOS System cameras for a wide variety of applications and photographers' needs. They range from simple, economical flashes to high-power, highly advanced Speedlites for professional use.



Speedlites

Speedlite 580EX II

- Approx. 20% faster recycling time compared to 580EX.
- Superb evenness of exposure, center to corner of frame.
- Higher max. Guide No. at 105mm setting (max. GN 190, feet).
- Auto conversion of flash coverage with compatible EOS Digital SLR cameras.*
- White Balance info communicated instantly to compatible EOS Digital SLR cameras.*
- Full swivel, 180˚ in either direction.
- AF-assist beam compatible with all AF points on every EOS SLR.
- Dust- and water-resistance to match the EOS-1Ds Mark III.

Speedlite 430EX II

- Superb build quality, including a metal foot for added strength.
- Approx. 20% faster recycling time, compared to previous 430EX.
- One-touch quick-lock mechanism for easy attaching/detaching flash from camera.
- Full flash control possible on camera menu, with compatible EOS Digital SLR cameras.
- Virtually silent flash recycle.
- Full 180˚ swivel in either direction.
- Zoom flash head covers range of 24–105mm; maximum guide number 141 ft./43m at ISO 100.

Speedlite 270EX

- Compact, lightweight design – ideal for smaller cameras
- 28mm and 50mm. 2-step Coverage Angle Selection
- Bounce feature for an expanded range of illumination options
- Simple set-up and communication via the camera's rear monitor
- Speedy, near silent recycling 3.9 sec.
- Soft case included

Speedlite 220EX

- Smallest EOS Speedlite, with full E-TTL compatibility.
- Covers lenses as wide as 28mm (full-frame cameras) or 17mm (APS-C size sensors).
- Hot-shoe lock with a single motion.
- Flash confirmation lamp (after firing).
- Fast recycle time, and Save Energy (SE) feature.

Speedlite Transmitter

Speedlite Transmitter ST-E2

- Dedicated transmitter to control unlimited number of slave flashes.
- For Speedlites 580EX II and 430EX II (also 580EX, 430EX and 420EX).
- Controls slave units up to 33 ft. outdoors and 49.5 ft. indoors.

** Feature compatible with EOS-1Ds Mark III, 1D Mark IV, 1D Mark III, 1Ds Mark II, 1D Mark II N, 1D Mark II, 5D Mark II, 5D, EOS 7D, 50D, 40D, 30D, 20D, 20Da, Rebel T2i, Rebel T1i, Rebel XSi, Rebel XS, Digital Rebel XTi and Digital Rebel XT only (some earlier models require firmware upgrade).*

Macro Lites

Macro Twin Lite MT-24EX

- Attaches to all Canon EF macro lenses (EF 180mm f/3.5L requires Macro Lite Adapter 72C).
- Twin flash heads can be rotated over 80° angle around lens in 5 degree increments.
- Heads can be swiveled or bounced and can be removed from mounting ring for added control.
- Powerful Guide Number of 78 (feet, at ISO 100), full E-TTL control and E-TTL features including FEL, Hi-speed sync, and FEB.

Macro Ring Lite MR-14EX

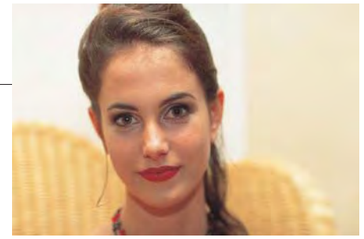
- Twin-tube ring lite designed for close-up photography with EF Macro lenses; Flash tubes can fire together or independently.
- Compatible with all EOS bodies.
- Supports E-TTL/E-TTL II Wireless Autoflash in conjunction with one or more compatible EX Speedlites.
- Incandescent focusing lamps and two forms of modeling flash permit preview of lighting effects.

EX-series Speedlite Lineup

	Speedlite 580EX II	Speedlite 430EX II	Speedlite 270EX	Speedlite 220EX	Macro Twin Lite MT-24EX	Macro Ring Lite MR-14EX
Dimensions (W x H x D)	3.0 x 5.4 x 4.6 in. 76 x 137 x 117mm	2.8 x 4.8 x 4.0 in. 72 x 122 x 101mm	2.5 x 2.6 x 3.0 in. 64 x 65 x 76.5mm	2.7 x 3.62 x 2.42 in. 65 x 92 x 61.3mm	Control Unit: 2.9 x 4.9 x 3.8 in. 74 x 125.9 x 97.4mm Flash Unit: 9.3 x 3.5 x 1.9 in. 235 x 90.4 x 49mm	Control Unit: 2.9 x 4.9 x 3.8 in. 74 x 125.9 x 97.4mm Flash Unit: 4.44 x 4.96 x 1.02 in. 112.8 x 126 x 25.6mm
Weight (without batteries)	13.2 oz./375g	11.3 oz./330g	5.1 oz./145g	5.6 oz./160g	20.64 oz./585g (combined flash & control units)	15.1 oz./428g (combined flash & control units)
Compatibility	All EOS SLR cameras	All EOS SLR cameras	All EOS SLR cameras	All EOS SLR cameras	All EOS SLR cameras	All EOS SLR cameras
Max. Guide Number (ISO 100)	190 ft./58m	141 ft./43m	89 ft./27m	72.2 ft./22m	79 ft./24m	45.9 ft./14m
Power Source	AA (Alkaline, re-chargeable NiCd, Lithium-ion, Ni-MH) batteries (x4); Compact Battery Pack CP-E4; Transistor Pack E	AA (Alkaline, re-chargeable NiCd, Lithium-ion, Ni-MH) batteries (x4)	AA (Alkaline, re-chargeable NiCd, Lithium-ion, Ni-MH) batteries (x2)	AA (Alkaline, re-chargeable NiCd, Lithium-ion, Ni-MH) batteries (x4)	AA (Alkaline, re-chargeable NiCd, Lithium-ion, Ni-MH) batteries (x4); Compact Battery Pack CP-E3; Transistor Pack E	AA (Alkaline, re-chargeable NiCd, Lithium-ion, Ni-MH) batteries (x4); Compact Battery Pack CP-E3; Transistor Pack E

Speedlite to the Max

Whether adding a battery pack, connecting two or more Speedlite flashes, or creating a complex wireless lighting solution, Canon has flash accessories for almost any photographic situation that are perfect complements to your Speedlite.



EF 85mm f/1.2L USM •f/2 •1/30

Compact Battery Pack CP-E4

This dedicated external power pack is dust/water-resistant and makes the flash system dust/water-resistant. The power pack's performance is the same as the Compact Battery Pack CP-E3.

Transistor Pack E

A high-performance battery pack with interchangeable power supplies. Available as Transistor Pack E (six alkaline batteries in Battery Magazine TP) or transistor Pack E Ni-Cd Set (Ni-Cd Pack TP and charger). Both versions include Connecting Cord ET.

Ni-Cd Pack TP

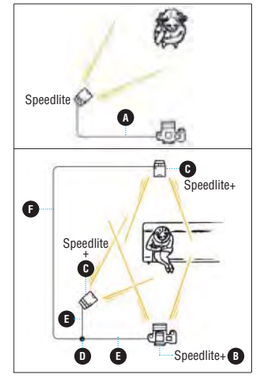
Additional rechargeable Ni-Cd Pack TP batteries are available separately. They can also be freely interchanged with Battery Magazine TP. The charger TP recharges a Ni-Cd Pack TP in approximately 15 hours.

Battery Magazine TP

This magazine holds six commonly available C-size alkaline batteries. Included with Transistor Pack E, it is available separately for instant battery changes during shooting. Can be used in place of the Ni-Cd Pack TP. Connecting Cord ET is also available separately.

Other Speedlite Accessories

	A	B	C	D	E	F
	Off-Camera Shoe Cord OC-E3	**TTL Hot Shoe Adapter 3***	**Off-Camera Shoe Adapter OA-2***	**TTL Distributor***	**Connecting Cord 60***	**Connecting Cord 300***
Camera Compatibility	All EOS SLR cameras (Except 630 & RT)	All 35mm and APS SLR cameras (Not compatible with Digital SLR cameras or PowerShot digital cameras)				
Description	Dust- and water-resistant 2 ft. (0.6m) TTL cord; retains all on-camera flash functions. Same quick connect as 580EX II.	Placed in the EOS camera's accessory shoe, this adapter controls up to 4 off-camera Speedlites.	For off-camera applications of Speedlite flash units, this adapter will accept one Speedlite and a connecting cord to the camera.	This connector accepts up to 4 connecting cords.	This 2 ft./60cm coiled cord has connections on both ends for TTL Distributor, OA-2, and/or Hot Shoe Adapter 3.	This 9.8 ft./3m straight cord has connections on both ends for TTL Distributor, OA-2, and/or Hot Shoe Adapter 3.



** These accessories provide TTL or manual flash control, but are not compatible with E-TTL or E-TTL II; no automatic flash with EOS digital SLR cameras.*

Recycling Times and Shooting Capacities (580EX II, 430EX II, MR-14EX and MT-24EX)

	With the 580EX II		With the 430EX II		MR-14EX		MT-24EX	
	Recycling Time (sec.)	Shooting Capacity (No. of Flashes)	Recycling Time (sec.)	Shooting Capacity (No. of Flashes)	Recycling Time (sec.)	Shooting Capacity (No. of Flashes)	Recycling Time (sec.)	Shooting Capacity (No. of Flashes)
Compact Battery Pack CP-E4 (w / Alkaline Batteries)	0.1~2.0	350~2,450	0.1~3.0	200~1,400	0.1~3	450~2,800	0.1~3	450~2,800
Compact Battery Pack CP-E4 (w / Ni-MH Batteries)	0.1~1.5	400~2,800	N/A	N/A	0.1~5	150~1,000	0.1~5	150~1,000
Transistor Pack E† (w / Alkaline Batteries)	0.1~5	350~2,200	N/A	N/A	0.1~4	400~2,500	0.1~4	400~2,500
Transistor Pack E† Ni-Cd Set	0.1~3	300~1,800	N/A	N/A	0.1~3	330~2,000	0.1~3	330~2,000

† Discontinued product, for reference only.

Compatibility Chart

	Compact Battery Pack CP-E4	Compact Battery Pack CP-E3†	Transistor Pack E†
Speedlite 580EX II	●	●	●
Speedlite 430EX II	●††	—	—
Speedlite 270EX	—	—	—
Speedlite 220EX	—	—	—
Macro Twin Lite MT-24EX	●	●	●
Macro Ring Lite MR-14EX	●	●	●
Weight	5.5 oz./155g	5.5 oz./155g	29.8 oz./530g (without batteries)

†† With alkaline batteries only.

Digital Accessories

Designed to help you get the most out of your EOS Digital SLR, Canon has designed a number of different accessories, including power supplies and grips to help extend battery life. Other specialized accessories include the Data Verification kit, CompactFlash (CF) cards, cases and much more.

EOS 5D Mark II with Battery Grip BG-E6

Battery Grips

	NEW							
	Battery Grip BG-E8†	Battery Grip BG-E7†	Battery Grip BG-E6†	Battery Grip BG-E5†	Battery Grip BG-E4†	Battery Grip BG-E3†	Battery Grip BG-E2N†	Battery Grip BG-E2†
Weight	8.1 oz./230g (without batteries)	12.0 oz./340g (without batteries)	11.1 oz./315g (without batteries)	8.1 oz./230g (without batteries)	11.3 oz./320g (without batteries)	8.1 oz./230g (without batteries)	11.5 oz./325g (without batteries)	10.2 oz./290g (without batteries)
Compatibility	EOS Rebel T2i	EOS 7D	EOS 5D Mark II	EOS Rebel T1i, Rebel XSi, Rebel XS	EOS 5D	EOS Digital Rebel XTi, Digital Rebel XT	EOS 50D, 40D	EOS 30D, 20D, 20Da
Functions	AE/FE Lock/ Index/ Reduce button, Main Dial, AF point selection/ Magnify button, Aperture/exposure compensation button, Attach/ Detach button, Vertical-grip operation switch	Shutter-Release button, AE/FE Lock/ Index/Reduce button, Main Dial, AF-frame-select button, Aperture/ Exposure compensation button	Shutter-Release button, AE/FE Lock/ Index/Reduce button, Main Dial, AF-frame-select button, Aperture/ Exposure compensation button	Shutter-Release button, AE/FE Lock/ Index/Reduce button, Main Dial, AF-frame-select button, Aperture/ Exposure compensation button	Shutter-Release button, AE/FE Lock button, Main Dial, AF-frame-select button	Shutter-Release button, AE/FE Lock/ Index/Reduce button, Main Dial, AF-frame-select button, Aperture/ Exposure compensation button	Shutter-Release button, AE/FE Lock button, Main Dial, AF frame-select button	Shutter-Release button, AE/FE Lock button, Main Dial, AF frame-select button
Power Source	LP-E8 (x2); AA-size battery (x6), AC Adapter ACK-E8	LP-E6 (x2); AA-size battery (x6); or AC Adapter ACK-E5	LP-E5 (x2); AA-size battery (x6); or AC Adapter ACK-E5	LP-E5 (x2); AA-size battery (x6); or AC Adapter ACK-E5	BP-511A/511/512/514 (x1 or x2), AA-size batteries (x6), AC Adapter Kit ACK-E2, Compact Power Adapter CA-PS400 plus DC Coupler DR-400	NB-2LH (x2); AA-size battery (x6); or AC Adapter ACK-700	BP-511A/511/ 512/ 514 (x1 or x2), AA-size batteries (x6), or AC Adapter Kit ACK-E2, or Compact Power Adapter CA-PS400 plus DC-Coupler DR-400	BP-511A/511/ 512/ 514 (x1or x2), AA-size batteries (x6), or AC Adapter Kit ACK-E2, or Compact Power Adapter CA-PS400 plus DC-Coupler DR-400

† Accepts optional Hand Strap E1.

Batteries, Chargers and Adapters

			NEW					
	Battery Pack NP-E3	Battery Pack BP-511A/ BP-512/ BP-514	Battery Pack LP-E8	Battery Pack LP-E6	Battery Pack LP-E5	Battery Pack LP-E4	Battery Pack NB-2LH	Battery Charger LC-E6
Weight	11.8 oz./325g	2.5 oz./70g	1.8 oz. / 52g	2.8 oz./80g	1.8 oz./50g	6.3 oz./180g	1.52 oz./43g	4.4 oz./125g (without cord)
Compatibility	EOS-1Ds Mark II, 1Ds, 1D Mark II N, 1D Mark II, 1D	EOS 5D, 50D, 40D, 30D, 20D,20Da,10D, D60, D30, Digital Rebel	EOS Rebel T2i	EOS 5D Mark II, EOS 7D	EOS Rebel T1i, Rebel XSi, Rebel XS	EOS-1Ds Mark III, 1D Mark III, Mark IV	EOS Digital Rebel XTi, Digital Rebel XT	EOS 5D Mark II, EOS 7D
Description	Ni-MH battery with a rated voltage of 12V, a rated capacity of 1,650 mAh. Water and dust resistance. Uses the NC-E2 charger (recharges in about 120 minutes).	High-capacity lithium-ion battery. BP-511A has a different contour and 26% more storage capacity than BP-512. Note: EOS D30, D60 and Battery Grip BG-ED3 cannot use BP-512.	It is a large-capacity lithium-ion battery (7.2 V/1120 mAh) that provides slight more capacity than the LP-E5. Uses the LC-E8 charger.	Lithium-ion battery pack, exclusively for the EOS 5D Mark II. At 1800 mAh, it has 1.3x the capacity of the EOS 5D's battery.	Lithium-ion battery pack, exclusively for the Rebel XSi. At 1080 mAh, it has 1.5x the capacity of the Digital XTi's battery.	High-capacity (2300mAh) lithium-ion battery pack is 40% less volume and 46%lighter than the NP-E3. Exact Battery Info can be viewed on camera's menu.	Lithium-ion battery pack with a 720mAh capacity. The battery cover has a little hole whose orientation can be used to remind you whether the battery has been recharged or not.	Charger that's included with EOS 5D Mark II. It charges an LP-E6 battery in 2.5 hours, and can be plugged-in nearly anywhere in the world (100 –240V).

	NEW							
	Battery Charger LC-E8	Battery Charger LC-E5	Battery Charger LC-E4	Battery Charger CG-580	Battery Charger CB-5L	Battery Charger CB-2LW	DC Coupler DR-400	AC Adapter Kit ACK-E6
Weight	2.9 oz. / 82g	2.8 oz./80g	15.2 oz./431g	5.6 oz./160g	3.5 oz./110g (including cord)	2.3 oz./65.2g	3.9 oz./123g (including cord)	3.9 oz./110g (DC Coupler) 6.2 oz./175g (AC Adapter)
Compatibility	EOS Rebel T2i	EOS Rebel T1i, Rebel XSi, Rebel XS	EOS-1Ds Mark III, 1D Mark III, Mark IV	EOS 5D, 50D, 40D, 30D, 20D, 20Da, 10D, D60, D30, Digital Rebel	EOS 5D, 50D, 40D, 30D, 20D, 20Da, 10D, D60, D30, Digital Rebel	EOS Digital Rebel XTi, Digital Rebel XT	EOS 5D, 50D, 40D, 30D, 20D, 20Da, 10D, D60, D30, Digital Rebel	EOS 5D Mark II. EOS 7D
Description	Plug-in type battery charger with charge control system (by microcomputer). Charging time is approximately 2 hours.	Charger that's included with Rebel T1i, Rebel XSi and Rebel XS. It charges an LP-E5 battery in 2 hours, and can be plugged-in nearly anywhere in the world (100 –240V).	Two battery packs can be attached. It takes about 120 min. to recharge one battery pack. It plugs directly into AC outlets, and with optional CB-570 cable, into a car cigarette lighter.	Compact and light battery charger for BP-511A/BP-511/ BP-512/BP-514 as well as BP-522 and BP-533 for video camcorders.	Compact and light battery charger for BP-511A/BP-511/ BP-512/BP-514 as well as BP-522 and BP-533 for video camcorders.	Dedicated battery charger for Battery Pack NB-2LH. It has a built-in power plug and can be recharge the battery about 90 minutes.	Allows the camera to draw power directly from an AC power source when connected to the CA-PS400 Power Adapter or AC Adapter ACK-E2.	Allows the camera to connect the DC cord to the AC adapter terminal. Kit includes the AC adapter, power cord, and DC coupler. It prevents accidental disconnection.

	NEW								
	AC Adapter Kit ACK-E8	AC Adapter Kit ACK-E5	AC Adapter Kit ACK-E4	AC Adapter Kit ACK-E2	AC Adapter Kit ACK-DC20	Compact Power Adapter CA-PS400	DC Coupler Kit DCK-E1	Car Battery Charger CBC-E6	Car Battery Charger CBC-E5
Weight	0.7 oz. / 20g	15.0 oz./425g	14.1 oz./399g	3.9 oz./123g (AC-E2 unit only)	13.6 oz./386g (including cord)	10.1 oz./287g (excluding AC cord)	5.3 oz./150g (DC Coupler) 7.2 oz./205g (AC Adapter)	3.7 oz./105g	4.9 oz./140g
Compatibility	EOS Rebel T2i, BG-E8	EOS Rebel T1i, EOS Rebel XSi, EOS Rebel XS	EOS-1Ds Mark III, 1D Mark III, Mark IV	EOS 5D, 50D, 40D, 30D, 20D, 20Da, 10D, D60, D30, Digital Rebel	EOS Digital Rebel XTi, Digital Rebel XT	EOS 5D, 50D, 40D, 30D, 20D, 20Da, 10D, D60, D30, Digital Rebel	EOS-1Ds Mark II, 1Ds, 1D Mark II N, 1D Mark II, 1D	EOS 5D Mark II, EOS 7D	EOS Rebel T1i, EOS Rebel XSi, EOS Rebel XS
Description	Comes with AC Adapter, DC Coupler and Power Cord. Assuring constant power throughout a shoot, it's perfect companion to the EOS Rebel T2i and BG-E8.	AC adapter Kit is a perfect companion for the EOS Rebel XSi. With constant power, there's no fear of running out of power in the middle of a shoot.	Allows the camera to connect the DC cord to the AC adapter terminal. Kit includes the AC adapter, power cord, and DC coupler. It prevents accidental disconnection.	Allows the camera to draw power directly from an AC power source. Kit includes a AC Adapter and DC Coupler DR-400.	Allows the camera to draw power directly from an AC power source. Kit includes Compact Power Adapter CA-PS700, DC Coupler DR-700 and DR20.	It charges two BP-511A/BP-511/ BP-512/BP-514 battery packs. When connected to the DR-400, it allows the camera to draw power directly from an AC power source.	Allows the camera to draw power directly from an AC power source. Kit includes a dedicated DC Coupler and AC Adapter PA-V16.	A car battery charger, dedicated to the EOS Rebel T1i and its new LP-E6 battery pack plugged into a car's cigarette lighter, it charges a battery pack in about 2.5 hours.	A car battery charger, dedicated to the EOS Rebel XSi and its new LP-E5 battery pack plugged into a car's cigarette lighter, it charges a battery pack in about 2 hours.

Interface & Video Cable

	Interface Cable IFC-200U*/ IFC-500U	Interface Cable IFC-200D6/ IFC-200D4***/ IFC-200D44	Interface Cable IFC-450D6**/ IFC-450D4/ IFC-450D44	USB Interface Cable IFC-400PCU****/ IFC-200PCU	Mini-HDMI cable HTC-100	AV Cable AVC-DC400*****	**Video Cable VC-100****	Stereo Video cable STV-250N
Length	6.9 ft. (1.9m)/ 15.4 ft. (4.7m)	6.6 ft. (2m)	14.8 ft. (4.5m)	3.3 ft./1m	9.5 ft./2.9m	4.9 ft./1.5m	4.8 ft./1.45m	4.9 ft./1.5m—
Compatibility	USB cable for EOS-1Ds Mark III, 1D Mark III, Mark IV, EOS Rebel T2i, EOS Rebel T1i, EOS Rebel XSi, and EOS Rebel XS	D6: EOS-1Ds, 1D / D4: EOS-1Ds Mark II, 1Ds, 1D Mark II N, 1D Mark II, 1D / D44: EOS-1Ds Mark II, 1D Mark II N, 1D Mark II IEEE 1394 (FireWire®) interface cables used to connect the EOS to a MAC or Windows.		400 cable: EOS-1Ds, Mark II, 1D Mark II N, 1D Mark II, 5D, 30D, 20D, 20Da, 10D, Digital Rebel XTi, Rebel XT, Digital Rebel 200 cable: EOS-1Ds Mark II, 1D Mark II, 20D, 10D, Digital Rebel 200 cable: EOS D60, D30	1D Mark IV, EOS 5D Mark II, EOS 7D, EOS 50D, EOS Rebel T2i EOS Rebel T1i	EOS Rebel T1i	All EOS Digital SLR cameras except original EOS-1D, EOS-1Ds and EOS Rebel T1i	EOS 5D Mark II,
Description		D6: 6-pin/6-pin, D4: 4-pin/6-pin, D44: 4-pin/4-pin Mark II series cameras have 4-pin FireWire connector.		USB interface cables used to connect the EOS to a MAC or Windows.	Cable to connect the Camera's mini-HDMI OUT terminal to the TV's HDMI port.	Enables direct image display from the EOS to an HD television or a similar display device.	Enables direct image display from the EOS to a television or a similar display device.	Cable to connect the EOS 5D Mark II's 3.5mm dia. 4-pole mini jack to the TV or other appliance's AV jack (video and audio L/R).

Memory Cards

	CompactFlash (CF) and SD Cards
Length	—
Compatibility	4GB/1GB SDHC cards: All EOS SLR cameras except EOS-1Ds, 1D, D2000, 5D Mark II, 7D, 5D, 50D, 40D, 30D, 20D/ 10D,D60/D30,Digital Rebel XTi/XT and Digital Rebel. 4GB CF cards: All EOS SLR cameras except: Digital Rebel T2i, and T1i/XSi/XS
Description	SimpleTech® CF, SD and SDHC cards are available through Canon.

** Comes standard with the EOS-1Ds Mark III, 1D Mark IV, 1D Mark III, 5D Mark II, 7D, 50D, 40D, Rebel T2i, Rebel T1i, Rebel XSi, Rebel XS ** Comes standard with the EOS-1Ds *** Comes standard with the EOS-1D Mark II **** Comes standard with the EOS-1Ds Mark III, 1D Mark IV, 1D Mark III, 1Ds Mark II,1D Mark II N, 1D Mark II, 5D Mark II, 7D, 5D, 50D, 40D, 30D, 20D, 10D and all Digital Rebel ***** Comes standard with the EOS Rebel T1i*

Wireless

Canon's Wireless File Transmitters help enable fast, wireless image transfer from EOS Digital cameras directly to a computer. This amazing productivity tool eliminates the need to stop and upload image files to the computer, allowing photographers to concentrate on shooting photographs.

EOS 7D with Wireless File Transmitter WFT-E5A

Wireless File Transmitter

	Wireless File Transmitter WFT-E5A	**Wireless File Transmitter WFT-E2 II A**	**Wireless File Transmitter WFT-E4 II A**	**Wireless File Transmitter WFT-E4A**	**Wireless File Transmitter WFT-E3A**	**Wireless File Transmitter WFT-E2A**	Shown with Extended Range Antenna ERA-E1 **Wireless File Transmitter WFT-E1A**
Compatibility	EOS 7D	EOS-1D Mark IV, EOS-1Ds Mark III, EOS-1D Mark III	EOS 5D Mark II	EOS 5D Mark II	EOS 50D, 40D	EOS-1D Mark IV, EOS-1Ds Mark III, EOS-1D Mark III	EOS-1Ds Mark II, 1D Mark II N, 1D Mark II, 5D, 30D, 20D and 20Da*
Description	This wireless transmitter is dedicated to the EOS 7D. The transmitter is compatible with Wi-Fi Protected Setup to connect easily to a wireless LAN access point and automatically leads to the security setting for secure image transfer. Images can be stored in selected folders and the entire folder can be transferred. Added features include IEEE802.11a/b/g compatibility (Type-A/B/G), WPS compatibility, WFT server Remote Live View, media server function, camera linking function and Bluetooth function. It allows wireless transmission (802.11a, b or g) to Mac or Windows computers up to 492 ft.	Canon's Wireless File Transmitter WFT-E2 II A is designed for the EOS-1D Mark IV, (EOS-1Ds Mark III and EOS-1D Mark III with firmware upgrade). It allows photographers to transmit images from cameras to a computer via wired or wireless local area networks (LAN) and incorporates a number of significant features into a robust, camera powered system to make wireless transfer up to 492 ft. Added functions include IEEE802.11a/b/g compatibility (Type-A/B/G), WPS compatibility, camera linking function, Bluetooth function, media server function and WFT server Remote Live View.	This wireless transmitter is dedicated to the EOS-5D Mark II with firmware upgrade. The transmitter is compatible with Wi-Fi Protected Setup to connect to a wireless LAN access point and automatically leads to the security setting for secure image transfer. Images can be stored in selected folders and the entire folder can be transferred. Added functions include IEEE802.11a/b/g compatibility (Type-A/B/G), WPS compatibility, camera linking function, Bluetooth function, media server function and WFT server Remote Live View. It allows wireless transmission (802.11a, b or g) to Mac or Windows computers up to 492 ft.	This wireless transmitter dedicated to the EOS 5D Mark II. The transmitter is compatible with Wi-Fi Protected Setup to connect easily to a wireless LAN access point and it automatically leads to the security setting for secure image transfer. Sending a batch of photos wirelessly is easy with the WFT-E4A. Images can be stored in selected folders and the entire folder can be transferred at once. It retains the same features as the WFT-E3A including great handling for vertical shooting and wireless transmission (802.11b or g) to Mac or Windows computers up to 492 ft. (150m)* away.	This wireless transmitter dedicated to the EOS 50D and 40D camera. Completely integrated design for outstanding handling; includes vertical controls. Wireless transmission (802.11b or g) to Mac or Windows computers. Three separate wireless methods, including wireless remote control of camera from computer. Transmits up to 492 ft. (150m)*, depending on environment and computer set-up; wired Ethernet connection up to 1,000 ft. (330m). Its USB port allows an external hard drive to be directly connected to the camera.	Canon's Wireless File Transmitter WFT-E2A allows photographers transmit images from cameras directly to a computer over a wired or wireless local area network (LAN), incorporates a number of significant features into a robust, camera-powered system to make wireless transfer up to 492 ft. (150m)* faster, simpler and less cumbersome than WFT-E1A. The WFT-E2A is smaller and attaches to the side of the camera.	The WFT-E1A offers several different ways of transmitting image data: it can communicate directly with a local computer outfitted with a wireless LAN computer, or with a direct Ethernet connection. It can also connect to a remote server through a wireless access point connection. Built to withstand the rigors of professional shooting, the WFT-E1A is the perfect complement to an EOS System. *some earlier models require firmware upgrade

Superior Wireless Capabilities

The newest generation of Canon WFT units (WFT-E5A, WFT-E2 II A, WFT-E4 II A) provide a wide range of networking functions that expand the photographer's shooting versatility and efficiency. Whether attached to the side of the camera, or integrated to the body as an ergonomic grip, Canon's newest Wireless Transmitters include many advanced features and capabilities that make them required accessories for many working professionals.

•**Weather-Resistant Design** – Like the EOS-1D Mark IV, the WFT-E2 II A features a magnesium alloy body, making it rugged and lightweight. Moreover, its fully sealed design ensures that the highly weather-resistant design of the camera is not compromised.

•**Extensive Wired and Wireless LAN Functions** – These new WFT units support IEEE 802.11 a/b/g wireless LAN environments. For wired connections, the adapter supports high-speed 100Base-TX communication. Built-in WPS (Wi-Fi Protected Setup) makes it easy to make secure LAN connections.

•**Remote Live View** – When used in the new WFT Server Mode, the Remote Live View function takes on added power. The unit then serves as a wireless server, transmitting images and enabling camera control over a LAN connection using an internet browser, or any browser-enabled device such as a smartphone or a notebook computer. A handheld device, for example, can be used as a remote live image viewer and a remote camera control, enabling the photographer to both view the image and release the shutter from a remote distance. WFT Server Mode also makes it possible for up to three separate computers to view the camera's memory card contents over the Internet, providing simple drag-and-drop file transfer capability from anywhere in the world.

•**Multiple File Transfer Options** – The new WFT units enable wired or wireless file transfer using a wide range of standard protocols. With the FTP mode, the computer becomes an FTP server, enabling files to be transferred to a folder on the computer's hard drive.

•**Computer Connectivity and Control** – EOS Utility mode, using PTP protocol, provides two-way communication between camera and computer, enabling not only file transfer but also remote live view and extensive camera control capabilities.

•**USB Host Capability with GPS Support** – Photographers can take full advantage of the WFT unit's USB host capability by connecting a compatible GPS device via USB cable or optional Bluetooth dongle. This makes it possible to add GPS coordinates, altitude and UTC time code to embedded shooting data within image files. Compatible GPS units include several in Garmin's GPSMAP series and in the Magellan eXplorist series (using NMEA 0183 v.2.0.1 output data standard or "Garmin protocol"). USB Host capability also allows connectivity to some external hard drives for added storage options.

•**Linked Multi-Camera Shooting** – Using multiple WFT units on compatible EOS Digital cameras, up to ten Slave/Remote cameras can be linked wirelessly to a Master camera. Connections are made simply and conveniently via wireless LAN. Remote camera shutters are automatically tripped when the Master camera shutter is released. With such a setup, a photographer can, for example, shoot simultaneously from various angles.

** With no obstructions between the transmitting and receiving antennas, and no radio interference. With a large, high-performance antenna attached to the wireless LAN access point.*

Remote Control & Accessories

Canon accessories are the perfect choice to help enhance your EOS System's performance. Whether through recording data or controlling your camera remotely, Canon's own accessories are designed to complement your EOS camera.

EF 100mm f/2.8 Macro •f/4 •1/125 sec.

Remote Controller and Switches

	Wireless Controller LC-5	**Remote Switch RS-80N3**	**Timer Remote Controller TC-80N3**	**Remote Switch 60T3**	**Remote Switch RS-60E3**	**Wireless Remote Controller RC-1**	**Wireless Remote Controller RC-6**	**Wireless Remote Controller RC-5**
Compatibility	All EOS Digital SLR cameras except EOS Digital Rebel series, 1v Hs, 1v, 3	All EOS Digital SLR cameras except EOS Digital Rebel series, 1v Hs, 1v, 3	All EOS Digital SLR cameras except EOS Digital Rebel series, 1v Hs, 1v, 3	N3-compatible cameras**, 1n RS, 1n, 1, A2/A2e, RT,* 630*, 620*, 650*	EOS Rebel T1i, Rebel XSi, Digital Rebel XTi/XT, Digital Rebel, ELAN 7 series, ELAN II/IIe, Rebel T2, Ti, 2000, G, X, XS, XSN, IX	EOS 5D Mark II, EOS 7D, Rebel T1i, Rebel XSi, Digital Rebel XTi/XT, Digital Rebel, ELAN 7 series, II/IIe, ELAN, Rebel T2 Date, Ti Date, K2 Date, 10S	EOS Rebel T2i, EOS 5D Mark II, EOS 7D, EOS Rebel T1i, Rebel XSi, Digital Rebel XTi/XT, Digital Rebel, ELAN 7 series, II/IIe, ELAN Rebel T2 Date, Ti Date, K2 Date, IX, 10S	EOS 5D Mark II, EOS 7D, Rebel T1i, Rebel XSi, Digital Rebel XTi/XT, Digital Rebel, ELAN, Rebel T2 Date, Ti Date, K2 Date, IX, 10S
Description	• An extended-range Wireless Controller system designed for EOS cameras with N3 remote control sockets. • Provides remote shutter release capability. • Max. transmitter to receiver distance of 300 ft./91.5m	• Remote switch to prevent camera shake for super-telephoto or macro shots and bulb exposures. • Works like a Shutter button, enabling halfway or complete pressing. • Shutter release lock • Connects to N3-type socket. • Cord length: 2.6 ft./80cm.	• Remote switch with self-timer, interval timer, long-exposure timer, and exposure-count setting feature. • Timer set from 1 sec. to 99 hrs., 59 min., 59 sec. • Easy operations with new dial. • Illuminated LCD panel. • N3-type connector. • Cord length: 2.6 ft./80cm.	• Electromagnetic cable release with a 3-pin terminal. • Allows independent control of light metering and shutter release. • Cord length: 2 ft./60cm.	• Compact remote switch replicating all the functions of a shutter release button. • Cord length: 2 ft./60cm.	• Miniature infrared transmitter. • Set for either instant shutter release or 2-sec. delay. • Activate mirror lock and bulb shutter functions. • Operates as far as 16.4 ft./5m.	• Compact design. • operates approximately 16.4 ft/5 m from the camera. • Set for either instant shutter release or 2-sec. delay. • Activate mirror lock and bulb shutter functions.	• Compact design. • Operates as far as 16 ft./5m from the camera.

Remote Control Accessories

	Remote Switch Adapter RA-N3	**Remote Switch Adapter T3**	**Cable Release Adapter T3**	**Extension Cord ET-1000N3**	**Extension Cord 1000T3**
Compatibility	All EOS Digital SLR cameras except EOS Digital Rebel series, 1v Hs, 1v, 3	N3-compatible cameras**, EOS 1n RS, 1n, 1, A2/A2e, RT*, 630*, 620*, 650*	N3-compatible cameras**, EOS 1n RS, 1n, 1, A2/A2e, RT*, 630*, 620*, 650*	All EOS Digital SLR cameras except EOS Digital Rebel series, 1v Hs, 1v, 3	N3-compatible cameras**, EOS 1n RS, 1n, 1, A2/A2e, RT*, 630*, 620*, 650*
Description	• Enables old-model, T3 terminal-equipped accessories to be connected to cameras with the N3-type socket.	• Enables use of remote control devices with standard 2-pin subminiature jacks with T3-compatible EOS cameras.	• Allows conventional mechanical cable release to be used with T3-type remote control sockets.	• Connects compatible EOS cameras with Timer Remote Controller TC-80N3 or Remote Switch RS-80N3. • Cord length: 33 ft./10m.	• Used with any other T3-compatible accessories for extension. • Cord length: 3 ft./10m.

** EOS RT, 650, 630 and 620 require Grip GR20 with built-in T3 remote socket.*
*** T3 accessories require Remote Switch Adapter RA-N3 with N3-series cameras.*

Shooting Accessories

For more customization, many of Canon's EOS cameras are compatible with a vast choice of eyecups, diopter lenses and more for greater versatility in a number of shooting situations.

EF 180mm f/3.5L Macro USM •f/4.5 •1/200 sec.

Eyecups, Rubber Frames and Dioptric Adjustment Lenses

	Anti-Fog Eyepiece Ec	**Anti-Fog Eyepiece Ed**	**Dioptric Adjustment Lens E**	**Dioptric Adjustment Lens Ed**	**Dioptric Adjustment Lens Eg**	**Eyepiece Extender EP-EX15 II**	**Eyepiece Extender EP-EX15**	**Angle Finder C**	**Eyecup Ed-E**
Compatibility	1Ds Mark II, 1Ds, 1D Mark II n, 1D Mark II, 1D, D2000, 1v HS, 1v, 1n RS, 1n, 1	EOS-3, A2/A2e, ELAN 7 series, ELAN II/IIe	All EOS SLR cameras except: EOS Mark III series, EOS-3, A2/A2e, ELAN 7 series, ELAN II/IIe, IX, IX Lite	EOS-3, A2/A2e, ELAN 7 series, ELAN II/IIe	EOS-1D Mark IV, 1Ds Mark III, 1D Mark III, EOS 7D	5D Mark II, 50D, 40D, EOS Rebel T2i,T1i, Rebel XSi, Rebel XS	All EOS SLR cameras except: 1Ds Mark III, 1D Mark III, 5D Mark II, 50D, 40D, EOS-3, A2/A2e, ELAN 7 series, ELAN II/IIe, IX, IX Lite	All EOS SLR cameras (Includes Adapter Ec-C and Ed-C to fit any EOS camera.)	EOS-3, A2/A2e, ELAN 7 series, ELAN II/IIe
Description	These eyecups use specially treated advanced-process glass, which helps to prevent condensation, or fogging. The eyecups are useful in warm, humid and cold weather, when fogging is most likely to occur. Note: EOS-1Ds Mark III, EOS-1D Mark III and EOS 7D use Anti-fog Eyepiece Eg only.		These Dioptric Adjustment lenses provide near- and far-sighted users a clear viewfinder image without the use of eyeglasses. Available in versions from +3 to -4 dpt to match many types of eyesight, each Dioptric Adjustment Lens fits into the eyepiece holders of the appropriate EOS model for convenient use and a comfortable fit. Note: EOS-1Ds Mark III and EOS-1D Mark III require Dioptric Adjustment Lens Eg only.			Extends the eyepiece 5/8" (15mm) from the camera body and reduces viewfinder magnification by 30%. Useful for eyeglass wearers and others to keep the tip of the nose from touching the camera body.		Angle Finder C lets users adjust the viewing angle while providing a 2.5x magnification for critical focusing, or a full-screen image (1.25x) that includes exposure data. Provided with built-in dioptric adjustment for variations in eyesight.	This large eyecup keeps out most sunlight and other external light, substantially enhancing viewfinder visibility. It is especially helpful for eyeglass wearers when photographing outdoors. The mount can be rotated for vertical shots.

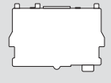
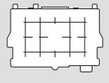
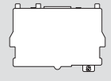
	Eyecup Eb	**Eyecup Ec-II**	**Eyecup Ed**	**Eyecup Ef**	**Eyecup Eg**	**Rubber Frame Eb***	**Rubber Frame Ec***	**Rubber Frame Ef***
Compatibility	EOS ELAN, Rebel series**, 700, 750, 850, 5D Mark II, 5D, 50D, 40D, 30D, 20D, 20Da, 10D, D60, D30	EOS-1D Mark III, 1Ds Mark II, 1Ds, 1D Mark II n,1D Mark II, 1D, D2000, 1v HS, 1v, 1n RS, 1n, 1	EOS-3, A2/A2e, ELAN 7 series, ELAN II/IIe	EOS Rebel T2i,T1i, Rebel XSi/XS, Digital Rebel XTi/XT, EOS Digital Rebel, Rebel T2, Ti, K2	EOS-1D Mark IV, EOS-1Ds Mark III, 1D Mark III, EOS 7D	EOS 10S, ELAN, 5D mark II, 5D, 50D, 40D, 30D, 20D, 20Da, 10D, D60, D30, Rebel series**	EOS-1Ds Mark II, 1Ds, 1D Mark II n, 1D Mark II, 1D, D2000, 1v HS, 1v, 1n RS, 1n, 1	EOS Rebel T2i,T1i, Rebel XSi, XS, Digital Rebel, Rebel T2, Ti, K2, Required for use of Dioptric Adjustment Lens E

** Used with Dioptric Adjustment Lens E. ** Except Digital Rebel, Rebel T2, Ti and Rebel K2*

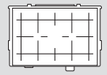
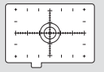
Focusing Screens Eg Series

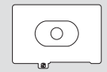
	Eg-A:	**Eg-D:**	**Eg-S:**
Compatibility	EOS 5D Mark II		
Description	Standard focus screen exclusively for the EOS 5D Mark II. Matte surface with nine AF points etched on screen. For general photography with all lenses.	Similar to standard Eg-A screen for EOS 5D Mark II, but with horizontal and vertical lines for precise subject placement or alignment. EOS 5D must be set to Custom Function IV-5-1 for accurate exposure metering.	An all-matte focus screen for the EOS 5D Mark II with finer microlens structure than the standard screens. Out-of-focus areas show more vividly than with EG-A and EG-D screens. EOS 5D Mark II must be set to Custom Function IV-5-2 for accurate exposure metering.

Focusing Screens Ef Series

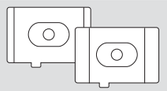
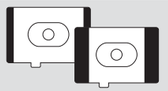
	 **Ef-A:**	 **Ef-D:**	 **Ef-S:**
Compatibility	EOS 50D, 40D	EOS 50D, 40D	EOS 50D, 40D
Description	The standard focus screen for EOS 40D. Standard Precision Matte surface, ideal with most lenses including zooms f/3.5 thru f/5.6. All matte surface. Includes a special tool to remove existing screen.	Precision Matte surface, with etched grid lines to assist composition. The EOS 40D's AF points remain fully visible. Focus characteristics suited to most lenses.	Exclusively for the EOS 40D, this focus screen is optimized for wide-aperture lenses from f/1.8 to f/2.8. Areas that are slightly out of focus appear more out of focus, making it easier to tell when focus is right-on. Ideal for users who frequently manually-focus in dim light with fast lenses.

Focusing Screens Ec Series

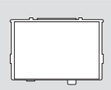
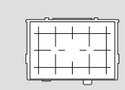
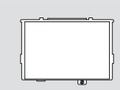
	Ec-A: Microprism	**Ec-B: New Split**	**Ec-C III: Laser-Matte**	**Ec-C IV: Laser-Matte**	 **Ec-D: Laser-Matte with Sections**	 **Ec-H: Laser-Matte with Scale**
Compatibility	All models of EOS-1Ds and EOS-1D, EOS D2000, EOS-1v, 1n, 1n RS, EOS-1 and EOS-3					
Description	This matte field screen with microprism focusing spot in the center is used for general photography with all lenses.It achieves best results when using a lens of f/5.6 or faster.	This matte field screen with split-image focusing spot in the center is good for general photography with all lenses.	Standard on the EOS-1D series, EOS-1v HS/EOS-1v, and compatible with all EF lenses, this screen includes an Area AF ellipse and spotmetering circle. Manual focus can be checked anywhere on the screen.	This Laser Matte Ec-C IV uses a shaping method improved over the Ec-C III. It achieves easier focusing and good background blur. brighter, less grainy, and better balanced.	This is a matte field screen with sections. Grid lines assist in determining accurate picture composition. It is especially well suited for close-up photography or for copy work using EF macro lenses, it can also be used for general photography with all lenses.	A matte field screen with vertical and horizontal scales marked in millimeters, this screen is effective for close-up photography and photo-micrography. Useful in determining magnification ratios and composition, this screen can be used with all lenses.

	Ec-I: Laser-Matte with Double Cross-Hair Reticle	**Ec-L: Cross-Split Image**	**Ec-N: New Laser-Matte**	**Ec-R: New Laser-Matte**	 **Ec-S: Super Precision Matte†**
Compatibility	All models of EOS-1Ds and EOS-1D, EOS D2000, EOS-1v, 1n, 1n RS, EOS-1 and EOS-3				
Description	This is a matte field screen with a clear center spot containing a double cross-hair reticule. Focusing is possible using the floating image of the central cross hair. This screen is particularly useful for photomicrography and astrophotography. Surrounding matte field can be used with all lenses.	This matte field screen has a cross-split image in the center, which divides the subject in half both vertically and horizontally for accurate manual focusing. Used for general photography with all lenses, best results are obtained when using a lens of f/5.6 or faster.	This is the standard screen for the EOS-3. The outer oval-shape the 45 AF points; the inner circle is for spot and FEL metering. When shooting, the focusing points will be indicated in red LCD markings. Along with the Ec-R screen, it is approximately 1/2 stop brighter than the Laser-Matte series screens.	This is the standard screen provided with the EOS-1n RS. It compensates for decreased viewfinder brightness due to the low reflection factor of the pellicle mirror. It is about 1/2-stop brighter but otherwise similar to Focusing Screen Ec-CII. It can be used in all EOS-1 series cameras, as well as the EOS-3.	An all-matte focus screen for the EOS-1D Mark II n with finer microlens structure than the standard screens. Out-of-focus areas show more vividly than with the other Ec type screens. Ideal for fast lenses (f/1.8 through f/2.8 max aperture).

Focusing Screen Sets for 4x5 and Square Formats

	 **Ec-1Ds/Ec-1D/Ee: Crop Lines**	 **Ec-1Ds/Ec-1D/Ee: Black Mask**
Compatibility	EOS-1D Mark IV, EOS-1Ds/1D Mark III, 1Ds/1D Mark II, 1Ds/1D	
Description	Ideal for the portrait and wedding photographer, the set "Crop Lines" includes two focus screens—one with 4x5 (or 8x10) crop lines etched on the screen, and a second screen with lines for square composition. All exposure metering can be performed normally in camera, and red focus point illumination remains fully active. The other sets "Black Mask" have and opaque black mask outside the picture area. One screen of the set shows the area for 4x5 (or 8x10) cropping, the other shows the area for square cropping. Partial or Spot metering is recommended for these screens. E-TTL II flash exposure will definitely require significant compensation. FEL (Flash Exposure Lock) in conjunction with either partial or spot metering is recommended. 3 types are available for both sets respectively, according to the size of the CMOS sensor and viewfinder optics: for full frame 1Ds series*, 1D series and for 5D. *can also be attached to 35mm EOS-1 series and EOS-3 cameras.	

Focusing Screens Ee Series

	 **Ee-A: Precision Matte**	 **Ee-D: Precision Matte with Grid Lines**	 **Ee-S: Super-Precision Matte**
Compatibility	EOS 5D		
Description	Replacement standard focus screen exclusively for the EOS 5D. Matte surface with nine AF points etched on screen. For general photography with all lenses.	Similar to standard Ee-A screen for EOS 5D, but with horizontal and vertical lines for precise subject placement or alignment. Overall matte surface gives viewing and focusing very similar to standard Ee-A screen. EOS 5D must be set to Custom Function 00-1 for accurate exposure metering.	An all-matte focus screen for the EOS 5D with finer microlens structure than the standard screens. Out-of-focus areas show more vividly than with Ee-A and Ee-D screens. It works best with lenses from f/1.8 to f/2.8 max aperture, especially for manual focusing. EOS 5D must be set to Custom Function 00-2 for accurate exposure metering.

Note: All focusing screens include a special tool for removing original screen and installing new screen. EOS-1Ds, EOS-1D Mark II, EOS-1D, EOS-1v HS and EOS-1v—If using New Laser Matte Focus Screens Ec-N or Ec-R, be sure to set camera's Custom Function C.Fn-0 to "0". EOS-3—If using Laser Matte Ec-A, Ec-B, Ec-C II, Ec-C III, Ec-D, Ec-I or Ec-L focus screens, be sure to set camera's Custom Function C.Fn-0 to "1". Exposure compensation is required when combining the focusing screen Ec-R with the EOS-1 or EOS-1n, and when combining the focusing screens Ec-A, B, CII, D, H, I and L with the EOS-1n RS. Refer to each focusing screen's instructions for detailed information. † EOS-1Ds Mark III, 1D Mark III and 1D Mark II n must be set to appropriate Custom Function for accurate exposure metering when this screen is installed. Manual exposure is required for use with other EOS-1 series cameras.

Power Supplies

To add more power, ergonomics and speed to your EOS SLR body, consider one of Canon's professional quality power boosters and grips. Check out the chart below to find the best match for your EOS SLR.

Power Drive Booster / Battery Pack Chart

	Power Drive Booster PB-E2	**Battery Pack BP-E1***	**Battery Pack BP-220***	**Battery Pack BP-50***
Weight (without batteries)	17.1 oz./484g	9.8 oz./280g	4.1 oz./115g	5.3 oz./150g
Compatibility	EOS-1v HS, 1v, 1n, 1, 3	EOS-1v HS, 1v, 1n, 1, 3	Rebel T2/Ti/K2	ELAN II/IIe
Functions	Shutter Release button, AE Lock button, FE Lock/Multi-spot Metering button, Main Dial, focusing point selector	—	Shutter Release button, on/off switch	Shutter Release button, on/off switch
Power Source	Ni-MH Battery Pack NP-E2 or Battery Magazine BM-E2 and 8 AA-size Alkaline, Lithium-ion, Ni-MH or Ni-Cd batteries	2CR5 lithium-ion battery (x1), AA-size (Alkaline, rechargeable Ni-Cd, Ni-MH) batteries (x4)	AA-size (Alkaline, Ni-MH) batteries (x4)	2CR5 lithium-ion battery (x1), AA-size batteries (x4)

**Not compatible with AA-size lithium-ion batteries.*

Power Drive Booster PB-E2 Accessories

	Battery Magazine BM-E2	**Ni-MH Pack NP-E2**	**Ni-MH NC-E2**
Weight	1.8 oz./50g (without batteries)	10.9 oz./320g	12.5 oz./354g
Description	Magazine holds eight AA-size alkaline, lithium-ion, Ni-Cd or Ni-MH batteries. (Provided with the PB-E2)	Powerful rechargeable battery pack dedicated to the PB-E2. The rated voltage is 12V. It can be recharged over 500 times. When fully charged, it has enough power for 70 rolls of 36-exposure film at 68°F/20°C.	Charger dedicated to the NP-E3 Battery Pack and the NP-E2 Pack. Two packs can be attached at one time. The discharge feature (taking up to 8.5 hrs) cancels the pack's memory effect. It runs on 100-240V AC, ideal for international travel.

Grips

	Grip GR100TP	**Grip GR-80TP**
Weight	9.5 oz./271g	10.5 oz./300g
Compatibility	Rebel 2000	Rebel G, X, XS, XSN
Description	Incorporates a mini tripod, excellent for use with self-timer, low-angle or night photography. The tripod can easily be adjusted vertically and horizontally, and when folded up, it is integrated with the body. Combined use with the hand strap to help ensure a secure grip on the camera.	

Peripherals

Canon offers a comprehensive line of accessories for the photographer on the go. Canon's camera cases are built specially to help protect EOS models, and the bags can accommodate a number of different camera configurations. These are all built to the highest standards, and are the perfect complement to the EOS System.

Bag	Includes Custom Media Case 10DG **Digital Gadget Bag 100DG**	**Digital Gadget Bag 200DG**	**Professional Gadget Bag 1EG**	**Deluxe Gadget Bag 10EG**
Storage Capacity	1~2 2 ~ 3 1	1~2 2 ~ 3	2 7 ~ 10	2 5 ~ 8
Dimensions	Inside: 13" x 9.5" x 6.25" (W x H x D)	Inside: 10.5" x 7.5" x 7" (W x H x D)	Inside: 14.2" x 8.7" x 8.3" (W x H x D)	Inside: 10.5" x 8.0" x 7.5" (W x H x D)
Description	To hold cameras, lenses, accessories and a laptop computer. It features a durable, water-repellent nylon extender, pockets and padded dividers. Also Custom Media Case 10DG* to organize memory cards and CDs is included.	This bag has a roomy main compartment for camera body and extra lenses. Front and side pocket hold extra batteries, storage media and others. This functional bag is with non-slip shoulder strap and water-resistant nylon covering to keep your gear safe and sound.	Waterproof, urethane-coated material provides this bag with superlative weather protection and the weather flapped top cover. Fully padded pockets and zippered pouches provide storage spaces with fast access to equipment.	Made with rugged, waterproof material with all the features of the Professional Gadget Bag 1EG. Plus a built-in waist belt that tucks away behind the rear pouch.

Bag	**Gadget Bag 2400**	**Deluxe Back Pack 200EG**	**Custom Gadget Bag 100EG**	**Zoom Pack 1000**
Storage Capacity	1 1 ~ 2	1~2 3 ~ 4	1~2 3 ~ 4	1 1
Dimensions	Size: 9.5" x 7.0" x 6.0" (W x H x D)	Inside: 10" x 14.75" x 5" (W x H x D)	Inside: 9" x 7" x 5.5" (W x H x D)	Inside: 6.5" x 8.7" x 4.72" (W x H x D)
Description	A lightweight and versatile camera bag designed to hold your important gear. Durable water-repellant nylon sell and padded interior keep all equipment secure. Front and side pockets add storage space and easy access for smaller items.	Perfect for the active photographer. Constructed of rugged water-repellant nylon, well arranged dividers and multiple pockets and pouches mean there is plenty of room for just about anything.	The front zippered pouch features 3 accessory pockets. The rear flat-pouch is perfect for storing things such as plane tickets. There is also a zippered full-length mesh pouch inside the tip cover.	Specially designed to comfortably transport one camera with a standard zoom lens. It features waterproof material, a belt strap and front pouch for small items such as films, memory cards or accessories.

Case	**Semi-Hard Case EH19-L**	**Semi-Hard Case EH18-L**	**Semi-Hard Case EH17-L**	**Semi-Hard Case EH14-L**	**Semi-Hard Case EH15-L**
Compatibility†	EOS Rebel T1i, EOS Rebel XSi	EOS Digital Rebel XTi, Digital Rebel XT	EOS 30D, 20D, EOS 20Da	EOS ELAN 7 series	EOS Rebel T2, Ti, K2

Tripod & Monopod	Level Included Quick Release Photo Platform **Deluxe Tripod 200**	**Monopod 100**
Length	59.33" extended/21.67" folded	63.0" extended/20.5" folded
Weight	2.65 lbs.	16 oz.
Description	This lightweight tripod is designed for easy portability and maximum stability. It features a 3-way pan head for precise control. The 3-section tubular leg construction allows for amazing stability. The tripod also features a built-in spirit level and a quick release shoe.	A lightweight, high-quality monopod featuring a deluxe 4-section compact tubular leg with quick-side-lever leg locks and rubber tipped foot for added stability. The Monopod 100 has a foam-covered handgrip, wrist strap and also a ball socket head.

Canon Straps

Professional Neck Strap 1
Rugged, high quality neck strap designed for the most demanding photographers. Features durable non-slip backing, quick-release clips and anti-twist hardware to make carrying and shooting easy.

Wide Neck Strap EW-EOS 5D Mark II

Wide Strap EW-EOS7D

Wide Strap EW-100DB III

Neck Strap L4

Neck Strap L3

Hand Strap E1

**Also available separately.* *†For compatibility with specific lenses see your Canon Authorized Dealer or visit usa.canon.com/eos.*

The Perfect Complement to Your EOS System

With shared EOS technologies like Genuine Canon optics, Optical Image Stabilizer, DIGIC Image Processor, and a familiar user interface, it's easy to transition seamlessly between an EOS SLR and a PowerShot compact camera. They're the perfect complement to each other.

PowerShot DIGITAL CAMERA

©VII Antonin Kratochvil

PowerShot G11 DIGITAL CAMERA

The Best and the Brightest.

The PowerShot G11 brings Canon EOS performance to a compact camera that can shoot virtually anywhere, anytime. Engineered to perform, the PowerShot G11 features the High Sensitivity System which allows for even greater opportunities in a wider range of situations for sharper, beautiful photos. The High Sensitivity System is possible thanks to a combination technologies: a 10.0 Megapixel sensor, wide ISO range, Canon DIGIC 4 Image Processor, a fast, f/2.8 lens with 5x Optical Zoom (28-140mm equivalent) and Canon Optical Image Stabilizer. It also features a large, 2.8-inch Vari-angle PureColor System LCD with 461,000 dots, plus optical viewfinder. It offers the ultimate in creative control, with a range of shooting modes including RAW + JPEG, has an improved Smart Auto function with 22 predefined shooting situation settings. It is also compatible with a number of optional accessories, including Speedlites, lens adapters and a waterproof housing, and connects to an HDTV via HDMI. With power to go, amazing automatic and manual functions, speed, flexibility and superlative Canon optics, the G11 is indeed the flagship PowerShot camera.

DiGIC 4 · Optical Image Stabilizer · 28mm Wide · RAW · 2.8" LCD Vari-angle · PureColor System LCD

PowerShot S90 DIGITAL CAMERA

Pocketable perfection.

The new PowerShot S90 from Canon puts SLR control and speed into a pocket-sized, take anywhere gem of photographic excellence. It delivers phenomenal results in most any situation. It has the new Canon High Sensitivity System — composed of a new 10.0 Megapixel sensor designed for low-noise, high-ISO shooting up to ISO 12800 and the Canon DIGIC 4 Image Processor — and a bright f/2.0 3.8x Optical Zoom (28 – 105mm equivalent) with the Canon Optical Image Stabilizer. And the S90 delivers phenomenal performance thanks to its fast lens, a 3.0-inch PureColor System LCD for true to life color reproduction, its customizable control ring for easy access and operation of manual or other creative shooting settings and its ability to shoot RAW + JPEG for creative control. All of this comes in a sleek, gorgeous and portable design tailored for the pockets of photographers everywhere.

DiGIC 4 · Optical Image Stabilizer · RAW · 28mm Wide · Control Ring · PureColor System LCD

High Sensitivity System

The superb performance of the PowerShot S90 and G11 is in no small part thanks to the High Sensitivity System from Canon. The combination of a powerful 10.0 Megapixel CCD sensor and the brilliant DIGIC 4 Image Processor, along with fast lenses (f/2.0 on the S90 and f/2.8 on the G11) and the Canon Optical Image Stabilizer, ensure enhanced performance. It delivers lower noise images even at higher ISOs, an increase in dynamic range, less blurring, less use of flash and more confidence to shoot in dimly lit situations.

Bright Lenses with OIS

The design brilliance and know-how that goes into some of the world's most celebrated optics delivered the phenomenal lenses in the S90 and G11. With bright maximum apertures, fast lenses (f/2.0 on the S90 and f/2.8 on the G11), wide-angle zooms, (28 – 105mm on the S90 and 28 – 140 on the G11) and the lens-based Canon Optical Image Stabilizer, images are guaranteed to be sharp and crisp with impressive contrast and color fidelity no matter the subject.

DiG!C 4

The Canon **DiG!C 4** Image Processor iSAPS technology helps to ensure that image capture is completed quickly and easily, and that every image captured is as clear and sharp as can be. More powerful processing makes the recording of large, high resolution images faster and easier than ever before, while iSAPS technology enables high-speed AF and high-precision exposure and color processing, all in the blink on an eye.

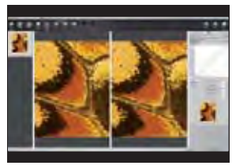
Enhanced Camera Operation

2.8" Vari-angle PureColor System LCD

Specialized features, like the 2.8-inch Vari-angle PureColor System LCD, found on the PowerShot G11, and the control ring found on the PowerShot S90, bring a whole new level of customization to the photographic process. With the G11's Vari-angle PureColor System LCD, it's simple to compose and shoot with the camera held high above the photographer's head or at hip level, enhancing composition choices and making shooting possible in more situations. With the S90's control ring, parameters like exposure, aperture, white balance, zoom and more can be accessed and set with a simple twist.

Control Ring

RAW Image Capture



RAW development with Digital Photo Professional

Both the PowerShot G11 and S90 offer RAW image recording in addition to JPEG. Perfect for images that the photographer wishes to work with in post-production, RAW files are the equivalent of digital negatives, in that only the image data is recorded. With RAW image files, the photographer can alter aspects like color balance, sharpness, saturation and more, infinite times in post-production virtually without image degradation.

©Nick Vedros

PHOTO PRINTER TECHNOLOGY

Built upon a foundation of leading-edge technologies, the EOS System puts photographers in touch with their mind's eye, enabling them to capture images of beauty and clarity that had once existed only in their imaginations. Canon's commitment to photographic excellence, however, does not end with image capture. Combining Canon's superb expertise in photography, photocopying and printing technologies, Canon imagePROGRAF and PIXMA photo printers are redefining output quality, performance and convenience. They are the perfect complement to your EOS System with results that are nothing short of stunning!

PIXMA Pro9500 Mark II

imagePROGRAF iPF5100

PIXMA Pro9000 Mark II

imagePROGRAF

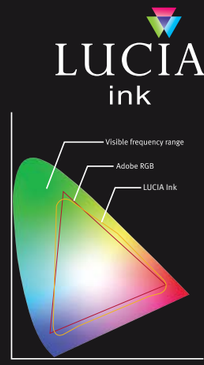
imagePROGRAF Printer Technology

Photographers seeking to produce their own gallery-grade inkjet prints have had limited choices until now. Understanding the demands of professional photographers—especially those who shoot with the EOS System—Canon has responded with the imagePROGRAF series Photo Printers. Both feature impressive new technologies that bring superb quality and performance to large format photo printing. It's never been simpler or more cost-effective to produce gallery-grade prints at home or in the studio.

LUCIA 12-Color Pigment Ink Set

LUCIA ink

Canon's 12-color LUCIA ink set includes Red, Blue, Green, Photo Cyan, Photo Magenta, Gray, Photo Gray and Matte Black inks in addition to the traditional Cyan, Magenta, Yellow and Black inks. This enables the imagePROGRAF printers to reproduce a much wider range of colors with superb saturation and tonal gradation. Moreover, the two Gray inks ensure black-and-white photo prints of exceptional tonal depth and detail with substantially reduced metamerism. The LUCIA ink set for imagePROGRAF iPF6100 and iPF5100 feature the same wide color gamut of their predecessors, but with improved features. They offer greater scratch resistance and longevity thanks to an improved polymer coating that allows the ink to bond more efficiently and effectively to the paper. Reformulated Gray and Photo Gray inks combine with processing optimization to ensure better gradation, resulting in even less visible grain than their predecessors, and offer a higher overall print quality with dramatically reduced bronzing.



Canon LUCIA Ink set vs. Adobe RGB
Canon RC Photogloss L=50

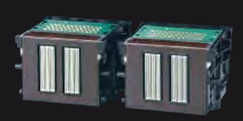
LUCIA 12-Color Pigment Ink Set

Automatic Color Stability Control System

All imagePROGRAF printers offer a sophisticated, automatic color stability control system for simple, predictable color. With a high-performance multi-sensor installed in the printer, calibration is done easily and quickly (approximately 10 minutes) with a simple setup from the printer's operation panel. When calibrated, photographers will find amazing consistency among all calibrated printers they might use. Canon's imagePROGRAF color calibration will ensure that the colors photographers saw when they shot, and on their calibrated computer screens will be preserved in print.

PhotoLithographic User-Replaceable Print Heads

Canon's FINE (Full-photolithography Inkjet Nozzle Engineering) print heads helps to ensure accurate and detailed ink delivery, no matter the medium being used for printing. This new, advanced head design uses two print heads—each with 15,360 nozzles—yielding over 30,000 nozzles, which release microscopic ink droplets quickly and precisely. This not only makes extremely high output resolution simple, but also ensures faster, more reliable printing. Photographers no longer need to compromise on print speed to attain high image quality because Canon's superb print head technologies deliver both. The large number of nozzles also substantially increases print head life, so the printer requires less frequent maintenance. The print heads are user replaceable, can be replaced with minimal downtime and without service calls, saving time and money and increasing productivity.



Multi-nozzle Dual Print Heads

16-Bit Printing Support

While conventional inkjet printers support 8 bits per-channel and require a conversion from 16 bits somewhere during the workflow, the imagePROGRAF

Printers provide advanced support for high-bit depth files. Software Plug-ins enable high-bit depth images to be printed directly from Digital Photo Professional 2.1. Also included is an export module for printing 16-bit files directly from Adobe® Photoshop®. These features provide the photographer with the first true wide-dynamic-range workflow option from capture to output. Images are reproduced with smoother tonal gradations for greater photorealism. Dynamic-range-related problems, such as posterization and banding, are significantly reduced.

Exclusive Canon L-COA Image Processor

High Performance & Integration
Integrated System & Engine Control

High Speed Engine Control
High Accuracy & High Speed Control of High Density Head

High Fine Image Process
Integrated System & Engine Control

©Eric Meola

Automated Black Ink Cartridge Switching

The ink set includes both black and matte black cartridges to allow printing on photo paper and matte paper respectively without switching cartridges or wasting of ink every time. Other printers require the user to perform an inconvenient and wasteful manual operation to flush unused ink and switch cartridges. However, with the Canon imagePROGRAF Printers, both black ink cartridges are loaded and live at all times, so switching over is performed efficiently with a simple push of a button.

Vast Output Media Selection

The imagePROGRAF Printers support a wide range of paper and specialty output media, such as resin coated photo paper, canvas and fine art

Roll Paper

paper. 4-way media feeding, including a roll feed, enable the printers to handle media thicknesses from 0.08 to 0.8 millimeters. Besides media available from other manufacturers, Canon offers more than 35 different types of compatible paper, with additional paper and media types in the works. Moreover, the supplied Media Configuration Tool enables the user to easily update the driver, using a periodically published database, to accommodate new Canon media as they become available.

** iPF6200, iPF6100 and iPF5100 handles: 0.08 to 1.5 millimeters*

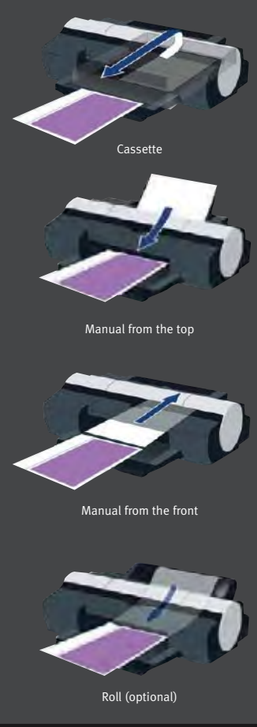
Automatic Head Clog Detection

Canon's sophisticated nozzle clog detection system automatically senses non-firing nozzles and executes a print head cleaning cycle as required. Should a clogged nozzle fail to recover after cleaning, the system automatically compensates by substituting other functioning nozzles. This minimizes print-head-related output failures, reduces paper waste and improves print head durability, saving photographers both time and money.

Advanced Connectivity

The imagePROGRAF Printers are equipped with USB 2.0 Hi-Speed and Ethernet interfaces. An IEEE 1394 Firewire interface is also an available option. The printers also feature excellent multi-platform support, helping to enable seamless integration with a wide variety of hardware and workflow configurations.

4-way Media Feed (iPF5100 only)



PIXMA Printer Technology

Canon's PIXMA photo printers bring life to images taken with EOS Digital SLR cameras. With the introduction of the PIXMA Pro9500 Mark II and Pro9000 Mark II, Canon has entered the realm of fine art printing while remaining true to the Canon quality and speed photographers everywhere know and trust.

FINE Print Head Technology

Canon's high-precision FINE (Full-photolithography Inkjet Nozzle Engineering) print heads each have thousands of nozzles designed to release microscopic ink droplets as small as 2-picoliters (PIXMA Pro9000 Mark II only) in a single pass, resulting in fast, high-resolution printing. Capable of plotting thousands of ink droplets each second, the high-density nozzle pitch produces sharper detail and less grain. Canon's print heads are engineered using a photo-lithographic process that produces incredibly high-precision output and equally incredible prints.

10-Color Pigment Ink System

Featuring the same LUCIA pigment ink found in the imagePROGRAF printers, the PIXMA Pro9500 Mark II's 10-color pigment ink set produces professional quality, archival prints. The Gray, Black and Matte Black ink produce monochrome photographs of superb quality on fine art and glossy paper. Gray ink reduces grain, banding and metamerism and virtually eliminates color shifts. Unlike black ink that increases contrast, Matte Black ink increases black density on fine art paper while maintaining detail in shadows. With 10 individual ink tanks, users can replace a single color, reducing waste and saving money. Since the Pro9500 Mark II's ink is less sensitive to light and environmental factors, prints have incredibly smooth gradations and are archival.

Consistent Ink Ejection System

To enable smooth prints, all of the ink below the cartridge's heater is expelled by the generated bubble, eliminating the need to break the ink away. The ejection volume is therefore not affected by differences in ink temperature, so ink droplets of a prescribed volume are ejected consistently.

The ChromaLife100 System

The PIXMA Pro9000 Mark II is outfitted with an 8-color dye-based ink system. With the addition of Red and Green inks, red saturation is increased by approximately 60% and green saturation is increased by approximately 30%. The PIXMA Pro9000 Mark II uses ChromaLife100 ink for improved image longevity. Photos have a 100-year print life when kept in albums, and when these inks are combined with Canon's genuine photo media, prints will withstand 30-year light fastness and 10-year gas fastness*. This advantage is achieved without compromising print quality or speed.

ChromaLife100 Ink System

Advanced Paper Handling

The PIXMA Pro9500 Mark II/9000 Mark II features two paper paths: a standard top loader and a manual front loader for increased versatility and convenience. The front loader can accept thick, fine art media, creating a straight paper path that prevents the media from bending while printing.

Improved Camera to Printer Connectivity

When shooting with selected EOS digital SLR cameras and printing with the PIXMA Pro9500 Mark II/ Pro9000 Mark II, photographers can take advantage of improved advanced camera direct capabilities. Photographers can use print effects to finely tune images and can arrange images in a variety of useful layouts—all on their cameras. Ultimately, this level of connectivity enables photographers to print directly from their cameras with the exact color tones and saturation they specify.

Easy-PhotoPrint Pro Software

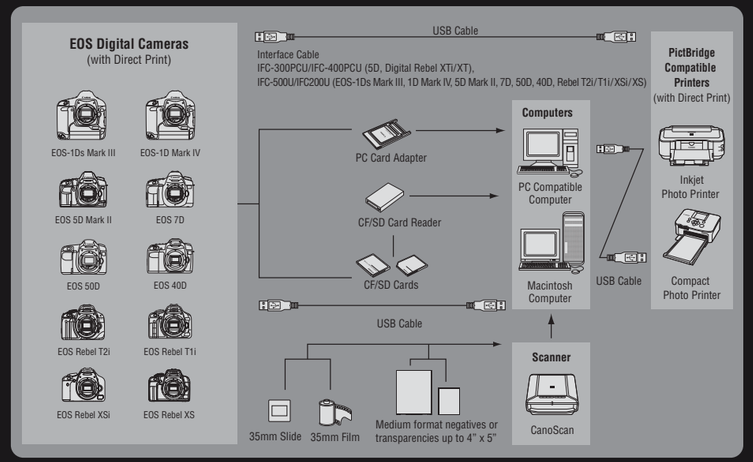
Pattern Print

Canon's Easy-PhotoPrint Pro (EPP Pro) software plug-in for Digital Photo Professional (Ver. 2.1 or higher), Adobe® Photoshop® CS/CS2/CS3/CS4 and Adobe® Photoshop® Elements® 6 provides an easier photo printing experience. EPP Pro has layout options such as pattern prints, contact prints and prints with shooting information. It also allows for color adjustments, including ICC Profile, Linear Tone, Photo Color, monotone printing and grayscale printing, and with advanced color management, all settings can be saved. The PIXMA Pro9500 Mark II and Pro9000 Mark II printers incorporate the Ambient Light Correction functionality that helps to ensure the quality of a print image viewed in a working environment as well as in a viewing environment where the image is exhibited.

PictBridge

Shoot digital, print direct. It's a fast and easy way to print pictures on the spot without a computer. Just connect any PictBridge-compatible printer to a digital camera and print.

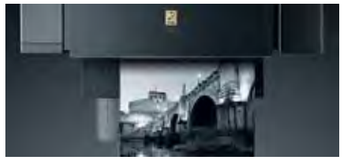
1. Connect – Connect your EOS digital camera directly to a PictBridge-compatible photo printer.
2. Select – Choose the image, print size and style from the camera's LCD menu screen.
3. Print – Press the print function from the menu and you'll have photo lab-quality prints in minutes.



** Based on accelerated dark storage testing by Canon under controlled temperature, humidity and gas conditions, simulating storage in an album with plastic sleeves. Canon cannot guarantee the longevity of the print; results may vary depending on printed image, drying time, display/storage conditions and environmental factors. See www.cusa.canon.com/chromalife100 for additional details.*

Photo Printing Redefined

Canon photo printers deliver professional, lab-quality prints of images taken by EOS digital cameras with convenience and speed. Augmented by new ink sets and technology that improve the quality of color and black-and-white prints, Canon's new imagePROGRAF and PIXMA photo printers have redefined professional photo output.



©Tyler Stableford

imagePROGRAF iPF6200 / iPF6100

Featuring Improved LUCIA Ink Set for Long-Lasting Photos.

The iPF6200/iPF6100 features a 24-inch wide paper feed. A new, refined LUCIA Pigment based inkset offers improved scratch resistance and longevity thanks to an improved polymer coating that allows the ink to bond more efficiently and effectively to the paper. The Printer operation is easy to set up from the operation panel. FINE print head technology supports stable ink firing, printing speeds, accurate color adjustments and quality—beautiful and smooth color gradations. The iPF6200, only, has an internal 80GB hard disk.

©Stephen Eastwood

imagePROGRAF iPF5100

Superb Color Reproduction with Canon's LUCIA 12-Color Pigment Ink Set.

With Canon's imagePROGRAF iPF5100, no-compromise large-format, fine art printing is incredibly easy. Canon's exclusive LUCIA 12-color pigment ink set yields a tremendous range of colors and grays. For smooth, detailed color and black and white images, no matter the media. Canon's FINE photo-lithographic heads help to ensure accurate plotting of even the fine details thanks to over 30,000 nozzles. Matte Black ink and Black ink cartridges are both loaded in the printer at the same time, enabling automatic switching without wasting time or ink.

©Michel Tcherevkoff

PIXMA Pro9500 Mark II

LUCIA 10-Color Pigment Ink Set Creates Rich Color Photos.

For fabulous quality color and black and white photographs, up to 13" x 19", one needs to look no further than the PIXMA Pro9500 Mark II. With the LUCIA 10-color pigment ink system, few other printers out there that can print both stunning color and smooth black-and-white photographs like the Pro9500 Mark II. The inclusion of gray, matte and photo black pigment tanks, combined with 3 pl droplets helps to ensure very smooth gradations and the results are prints that will astound.

©Michele Celentano

PIXMA Pro9000 Mark II

Professional Quality Photos for Big Ideas.

Capable of quickly printing lab-quality prints up to 13" x 19", Canon PIXMA Pro9000 Mark II raises the bar thanks to its combination of speed and versatility. Its FINE print head generates a maximum resolution of 4800 x 2400 dpi and ChromaLife100 dye-based inks create long lasting, beautiful photos. Canon's Easy-PhotoPrint Pro software, including plug-ins for Adobe® Photoshop® CS/CS2/CS3/CS4, Digital Photo Professional Ver2.1,and newly included Adobe® Photoshop® Elements® 6 provides an excellent photo printing experience.

PIXMA MP990

Ultimate Wireless Photo All in One Printer.

Six individual ink tanks including gray ink for truly professional-looking black & white photos. With maximum up to 9600 x 2400 color dpi, your prints will be of exceptional photo quality. New features include Professional Color Adjustment in the Easy-PhotoPrint Pro software and "Auto Photo Fix II" to adjust and correct your photos.

PIXMA iP100

High Quality and Portable.

Up to 9600 x 2400 color dpi with microscopic droplets as small as 1 picoliter, 4" x 6" photo as fast as in 50 seconds, and your photo can be enhanced with Auto Image Fix. The PIXMA iP100 Mobile Printer is also capable of printing wirelessly via optional IrDA or Bluetooth.

Printer and Scanner Comparison Chart

Pro Series

	PIXMA Pro9500 Mark II Inkjet Photo Printer	PIXMA Pro9000 Mark II Inkjet Photo Printer
Ink System	LUCIA Pigments	ChromaLife100[5]
Ink Type	10 Individual Ink Tanks	8 Individual Ink Tanks
Print Resolution[1]	4800 x 2400	4800 x 2400
Number of Nozzles	7,680 Nozzles	6,144 Nozzles
Print Speed[2]	4" x 6" Borderless in 65 sec.	4" x 6" Borderless in 25 sec.
Borderless Print Sizes		
13" x 19"	•	•
8.5" x 11"	•	•
8" x 10"	•	•
5" x 7"	•	•
4" x 6"	•	•
Features		
Auto Duplex	—	—
Auto Sheet Feeder	•	•
Bluetooth[3]	—	—
Dual Paper Path	•	•
Easy-PhotoPrint EX	—	—
Easy-PhotoPrint Pro	•	•
FINE Technology	•	•
IrDA[4]	—	—
PictBridge	•	•
USB 2.0 Hi-Speed	•	•

Photo All-In-Ones

	PIXMA MP990 Inkjet Photo All-In-One	PIXMA MP640 Inkjet Photo All-In-One	PIXMA MP560 Inkjet Photo All-In-One	PIXMA MP490 Inkjet Photo All-In-One
Ink System	ChromaLife100+[5]	ChromaLife100+[5]	ChromaLife100+[5]	ChromaLife100+[5]
Ink Type	6 Individual Ink Tanks	5 Individual Ink Tanks	5 Individual Ink Tanks	Cartridge
Print Resolution[1]	9600 x 2400	9600 x 2400	9600 x 2400	4800 x 1200
Number of Nozzles	6,144 Nozzles	4,416 Nozzles	2,368 Nozzles	1,472 Nozzles
Print Speed[2]	4" x 6" Borderless in 20 sec.	4" x 6" Borderless in 20 sec.	4" x 6" Borderless in 39 sec.	4" x 6" Borderless in 43 sec.
Display	3.8" LCD	3.0" LCD	2.0" LCD	1.8" LCD
Borderless Print Sizes				
8.5" x 11"	•	•	•	•
8" x 10"	•	•	•	•
5" x 7"	•	•	•	•
4" x 6"	•	•	•	•
Features				
4 in 1 / 2 in 1	•	•	•	—
Auto Duplex	•	•	•	—
Auto Scan Mode	•[6]	•[6]	•[6]	•
Auto Sheet Feeder	•	•	•	•
Auto Photo Fix II	•	•	•	•
Bluetooth (optional)[3]	•	•	•	—
Dual Paper Path	•	•	•	—
Easy-PhotoPrint EX	•	•	•	•
Easy-PhotoPrint Pro	•	—	—	—
Easy-Scroll Wheel	•	•	•	—
Ethernet	•	•	—	—
Film Scan/Copy	•	—	—	—
FINE Technology	•	•	•	•
Gutter Shadow Correction	•	•	•	•
IrDA[4]	•	•	—	—
Memory Cards[7]	•	•	•	•
PictBridge	•	•	•	—
Quick Start	•	•	•	•
Reduction/Enlargement	•	•	•	—
Scanning Resolution	4800 x 9600	4800 x 9600	2400 x 4800	1200 x 2400
USB 2.0 Hi-Speed	•	•	•	•
Wi-Fi[8]	•	•	•	—

Photo Printers

	PIXMA iP4700 Inkjet Photo Printer	PIXMA iP3600 Inkjet Photo Printer	PIXMA iP100 Mobile Photo Printer
Ink System	ChromaLife100+[5]	ChromaLife100+[5]	ChromaLife100[5]
Ink Type	5 Individual Ink Tanks	5 Individual Ink Tanks	Cartridge
Print Resolution[1]	9600 x 2400	9600 x 2400	9600 x 2400
Number of Nozzles	4,416 Nozzles	2,368 Nozzles	1,856 Nozzles
Print Speed[2]	4" x 6" Borderless in 20 sec.	4" x 6" Borderless in 41 sec.	4" x 6" Borderless in 50 sec.
Borderless Print Sizes			
8.5" x 11"	•	•	•
8" x 10"	•	•	•
5" x 7"	•	•	•
4" x 6"	•	•	•
Features			
Auto Duplex	•	—	—
Auto Sheet Feeder	•	•	•
Auto Photo Fix II	•	—	—
Bluetooth[3]	—	—	—
Dual Paper Path	•	•	—
Easy-PhotoPrint EX	•	•	•
Easy-PhotoPrint Pro	—	—	—
FINE Technology	•	•	•
IrDA[4]	—	—	•
PictBridge	•	•	•
USB 2.0 Hi-Speed	•	•	•

1. Resolution may vary based on printer driver setting. Color ink droplets can be placed with a horizontal pitch of 1/4800 inch or 1/9600 inch at minimum.
2. Print speed measured as soon as first page begins to feed into printer. Copy speed is measured after the first page is ejected. Output speed will vary depending upon a number of factors. See www.usa.canon.com/printspeed for additional information.
3. Requires mobile device (or other device) equipped with Bluetooth v2.0 technology and optional Canon Bluetooth Unit BU-30. Bluetooth operation depends on the device and software version used. Operating distance is approx. 10 meters but may vary due to obstacles, radio signals, locations where radio interference occurs, magnetic fields from microwave ovens, device sensitivity and/or antenna performance.
4. Requires mobile device (or other device) with IrDA port and phone positioned no more than 7.9 inches from the printer.
5. Based on accelerated dark storage testing by Canon under controlled temperature, humidity and gas conditions, simulating storage in an album with plastic sleeves. Canon cannot guarantee the longevity of the prints; results may vary depending on printed image, drying time, display/storage conditions and environmental factors. See www.usa.canon.com/ChromaLife100 or www.usa.canon.com/ChromaLife100plus for additional details.
6. For Network users, Auto Scan Mode is only available when scanning at a computer using MP Navigator EX software and selecting the 1-click feature then "Scan to PC".
7. See printer packaging for details.
8. Wireless printing requires a working Ethernet network with wireless 802.11b/g capability. Wireless performance may vary based on terrain and distance between the printer and wireless network clients.
9. Print speed obtained using compatible Canon compact digital camera incorporating DIGIC II (other camera models may vary).
10. Optical resolution is a measure of maximum hardware sampling resolution, based on ISO 14473 standard.
11. The time required for the light source to reach sufficient operating temperature. Film scanning excluded.
12. For document types other than films, the maximum resolution is 4800 x 4800 dpi.

Compact Photo Printers

	SELPHY ES40 Compact Photo Printer	SELPHY CP770 Compact Photo Printer	SELPHY CP780 Compact Photo Printer
Ink System	Dye-Sub	Dye-Sub	Dye-Sub
Ink Type	Integrated Paper/ Ink Cartridge	Paper & Ribbon	Paper & Ribbon
Print Resolution	300 x 300	300 x 300	300 x 300
Print Speed[9]	4" x 6" Borderless in 55 sec.	4" x 6" Borderless in 47 sec.	4" x 6" Borderless in 47 sec.
Display	3.5" LCD	3.0" LCD	2.5" LCD
Borderless Print Sizes			
4" x 8"	—	•	•
4" x 6"	•	•	•
Card Size (2.13"x 3.39")	•	•	•
Features			
Bluetooth[3]	•	•	•
Built-in A/C Adapter	•	—	—
Voice Command	•	—	—
Carrying Handle	•	•	—
Creative Print	•	•	—
DIGIC Technology	•	•	—
Easy-Scroll Wheel	•	•	—
IrDA[4]	•	•	—
Memory Cards[7]	•	•	•
PictBridge	•	•	•
Portrait Image Optimize	•	•	•
USB	•	•	•

Inkjet Business Printer

	PIXMA iX7000 Inkjet Business Printer
Ink System	LUCIA
Ink Type	6 Individual Ink Tanks
Print Resolution[1]	4800 x 1200
Number of Nozzles	3,584 Nozzles
Print Speed[2]	4" x 6" Borderless in 44 sec.
Display	—
Borderless Print Sizes	
8.5" x 11"	•
8" x 10"	•
5" x 7"	•
4" x 6"	•
Features	
3 in 1	•
Auto Document Feeder	—
Auto Duplex	•
Auto Scan Mode	—
Auto Sheet Feeder	•
Auto Photo Fix II	•
Bluetooth[3]	—
Three Paper Path	•
Easy-PhotoPrint EX	•
Easy-PhotoPrint Pro	•
Easy-Scroll Wheel	—
Ethernet	•
Fax	—
Large Format Printing	Up to 13" x 19"
Film Scan/Copy	—
FINE Technology	•
Gutter Shadow Correction	—
IrDA[4]	—
Memory Cards[7]	—
PgR Technology	•
PictBridge	—
Quick Start	—
Reduction/Enlargement	—
Scanning Resolution	—
USB 2.0 Hi-Speed	•
Wi-Fi[8]	—

Office All-In-Ones

	PIXMA MX7600 Inkjet Office All-In-One	NEW PIXMA MX870 Inkjet Office All-In-One	NEW PIXMA MX350 Inkjet Office All-In-One
Ink System	LUCIA	ChromaLife100+	ChromaLife100+
Ink Type	6 Individual Ink Tanks	5 Individual Ink Tanks	Cartridge
Print Resolution[1]	4800 x 1200	9600 x 2400	4800 x 1200
Number of Nozzles	3,584 Nozzles	2,368 Nozzles	1,472 Nozzles
Print Speed[2]	4" x 6" Borderless in 43 sec.	4" x 6" Borderless in 39 sec.	4" x 6" Borderless in 43 sec.
Display	1.8" LCD	2.5" LCD	2.5" LCD
Borderless Print Sizes			
8.5" x 11"	•	•	•
8" x 10"	•	•	•
5" x 7"	•	•	•
4" x 6"	•	•	•
Features			
4 in 1 / 2 in 1	•	•	•
Auto Document Feeder	•	•	•
Auto Duplex	•	•	—
Auto Scan Mode	—	•	•
Auto Sheet Feeder	—	•	•
Bluetooth[3]	—	•	•
Dual Paper Path	•	•	—
Easy-PhotoPrint EX	•	•	•
Easy-PhotoPrint Pro	—	—	—
Easy-Scroll Wheel	—	•	•
Ethernet	•	•	•
Fax	•	•	•
Film Scan/Copy	—	—	—
FINE Technology	•	•	•
Gutter Shadow Correction	—	•	•
IrDA[4]	—	—	—
Memory Cards[7]	•	•	—
PgR Technology	•	—	—
PictBridge	•	•	•
Quick Start	•	•	•
Reduction/Enlargement	•	•	•
Scanning Resolution	4800 x 9600	2400 x 4800	1200 x 2400
USB 2.0 Hi-Speed	•	•	•
Wi-Fi[8]	—	•	•

Color Image Scanners

	CanoScan 8800F Color Image Scanner	CanoScan 5600F Color Image Scanner	CanoScan LiDE 700F Color Image Scanner	CanoScan LiDE 200 Color Image Scanner	CanoScan LiDE 100 Color Image Scanner
Scanning Element	Charged-Coupled Device (CCD)	Charged-Coupled Device (CCD)	Contact Image Scanner (CIS)	Contact Image Scanner (CIS)	Contact Image Scanner (CIS)
Resolution[10]	4800 x 9600	4800 x 9600	9600 x 9600 (film)[12]	4800 x 4800	2400 x 4800
Scanning Mode (Color)	48-bit internal/ external	48-bit internal/ external	48-bit internal/ external	48-bit internal/ external	48-bit internal/ external
Light Source	White LED[11]	White LED11 /CCF Lamp	Three-color (RGB) LED	Three-color (RGB) LED	Three-color (RGB) LED
EZ Buttons	PDF, Copy, Photo/Film, E-Mail	PDF x 4, Copy, Scan, E-Mail	Copy, Scan, PDF, E-Mail	Copy, Scan, PDF, E-Mail	Copy, Scan, PDF, E-Mail
Features					
Advanced Z-lid™	—	—	—	•	•
Auto Scan Mode	—	•	•	•	•
FARE Level 3	•	—	—	—	—
Film Scanning	•	•	•	—	—
Gutter Shadow Correction	—	•	—	•	•
One Cable for Data & Power	—	—	•	•	•
USB 2.0 Hi-Speed	•	•	•	•	•
Vertical Scanning	—	—	•	•	—

LUCIA ink · ChromaLife100+ · ChromaLife100 · FINE · PictBridge · Exif Print · FARE · DIGIC II

1. Resolution may vary based on printer driver setting. Color ink droplets can be placed with a horizontal pitch of 1/4800 inch or 1/9600 inch at minimum.
2. Print speed measured as soon as first page begins to feed into printer. Copy speed is measured after the first page is ejected. Output speed will vary depending upon a number of factors. See www.usa.canon.com/printspeed for additional information.
3. Requires mobile device (or other device) equipped with Bluetooth v2.0 technology and optional Canon Bluetooth Unit BU-30. Bluetooth operation depends on the device and software version used. Operating distance is approx. 10 meters but may vary due to obstacles, radio signals, locations where radio interference occurs, magnetic fields from microwave ovens, device sensitivity and/or antenna performance.
4. Requires mobile device (or other device) with IrDA port and phone positioned no more than 7.9 inches from the printer.
5. Based on accelerated dark storage testing by Canon under controlled temperature, humidity and gas conditions, simulating storage in an album with plastic sleeves. Canon cannot guarantee the longevity of the prints; results may vary depending on printed image, drying time, display/storage conditions and environmental factors. See www.usa.canon.com/ChromaLife100 or www.usa.canon.com/ChromaLife100plus for additional details.
6. For Network users, Auto Scan Mode is only available when scanning at a computer using MP Navigator EX software and selecting the 1-click feature then "Scan to PC".
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9. Print speed obtained using compatible Canon compact digital camera incorporating DIGIC II (other camera models may vary).
10. Optical resolution is a measure of maximum hardware sampling resolution, based on ISO 14473 standard.
11. The time required for the light source to reach sufficient operating temperature. Film scanning excluded.
12. For document types other than films, the maximum resolution is 4800 x 4800 dpi.

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REALiS PROJECTOR TECHNOLOGY

Canon created the REALiS line of multimedia projectors to meet the exacting demands of professional photographers. REALiS projectors feature patented Aspectual Illumination System (AISYS), and LCOS (Liquid Crystal on Silicon) technology. Incorporating sophisticated Canon optics and a high-accuracy color management system, Canon REALiS projectors display even the subtlest hues and color gradations, reproduced with amazing clarity, resulting in true-to-life photography every time. For accuracy, simplicity and the confidence of Canon-to-Canon, there's no substitute for REALiS.

Display High Resolution Images and Video

All REALiS projectors can display wide-screen content produced on a PC or Mac. The REALiS WUX10 Mark II enables the display of images in high resolution WUXGA, perfect for displaying photographs and high-definition 1080p video — with zero compression.

The LCOS Advantage

The advantages of Canon LCOS (Liquid Crystal on Silicon) systems are easy to see: Lattice-free, seamless images with exceptional color, intricate detail, crisp text and HD images that leap off the screen. REALiS LCOS projectors minimize the "screen-door effect," creating detailed, color-rich images with text that is crisp and dark.

The AISYS Optical System

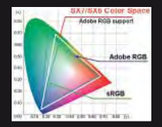
AISYS, which stands for "Aspectual Illumination System," efficiently utilizes and equalizes light from the projector lamp, boosting the projectors brightness and contrast without compromise, resulting in a compact and lightweight system.

Taking LCOS to the Next Level

New optical elements incorporated into the LCOS system enhance the uniformity of light, raising the bar in image presentation. The advantages of LCOS are easy to see for both presenter and audience alike: photos with rich color, deep contrast, fine grain and sharp resolution.

Proprietary Color Management

All Canon REALiS projectors feature the high-accuracy Color Management System (CMS). The Canon CMS ensures accurate color reproduction for an extended color space and compensates for color variances due to lighting differences. The advantage: true HD-quality color and gradation even in the toughest conditions.



Fine Tune Image Adjustment Control

The REALiS Mark II projectors feature a Photo Mode setting, allowing for precise adjustments to color temperature and color level. Many projectors also feature a 6-Axis Color Adjustment function, wherein hue and saturation can be adjusted independent of RGB and CMYK color axes.

Versatile Connectivity

The REALiS SX80 Mark II features a USB port for PC presentations and PictBridge compatibility. The REALiS WUX 10 Mark II features an HDMI terminal for projection of digital images and video, and a built-in network connection for remote network operation.

Digital Photography Projection

High-resolution Canon REALiS projectors use LCOS technology to display all the detail and texture captured by your digital camera — projecting sharp, seamless images with a film-like quality. Equipped with advanced color management settings, compact and portable, REALiS projectors have everything needed to display images with exceptional color and accuracy.

REALiS WUX10 Mark II

MULTIMEDIA PROJECTOR

Optical Excellence with a Cinematic Feel.

The cutting-edge WUX10 Mark II high-definition projector (1920 x 1200 pixels) adds visible impact to any presentation. Proprietary Canon AISYS-enhanced LCOS technology delivers sharp, high-contrast images with outstanding color. The WUX10 Mark II features 3200 lumens and 10-bit image processing resulting in true-to-life images with a film-like quality. The WUX10 Mark II also includes an HDMI input (Version 1.3 Deep Color) that supports 1080p high-definition content without any compression.

REALiS SX7

MULTIMEDIA PROJECTOR

Vivid Colors in Perfect Clarity.

The astounding color reproduction of the Canon REALiS SX7 ensures true high definition quality images. The expanded display area of high-resolution SXGA+ (1400 x 1050) allows you to display widescreen WXGA resolution images without distortion. Thanks to the Canon AISYS-enhanced LCOS technology, highly detailed images are accurately reproduced with amazing detail. The SX7 offers an impressive 4000 lumens and an Adobe RGB Color-Match System, resulting in outstanding brightness and color accuracy.

REALiS SX80 Mark II

MULTIMEDIA PROJECTOR

High Resolution for Amazing Detail.

Versatile high-resolution projector displays images with precision. The expanded display area of high-resolution SXGA+ (1400 x 1050) allows you to display widescreen WXGA resolution images without distortion. The Canon proprietary AISYS-enhanced LCOS technology boosts contrast and brightness, and 3000 lumens ensure bright, crisp images. The SX80 Mark II also includes an HDMI input (Version 1.3 Deep Color) that supports high-definition 1080p content, and a USB port that allows for "PC Free" presentations and PictBridge compatibility.

Expand Your Knowledge.

CANON DIGITAL LEARNING CENTER

The Canon Digital Learning Center is a free online educational resource for photographers. It offers a broad range of content including informative tips, technical manuals, sample EOS HD Videos, interactive tutorials, inspiring image galleries, artists' interviews and much more! Our goal is to inspire and educate photographers, while helping them to make the most of their Canon equipment.

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